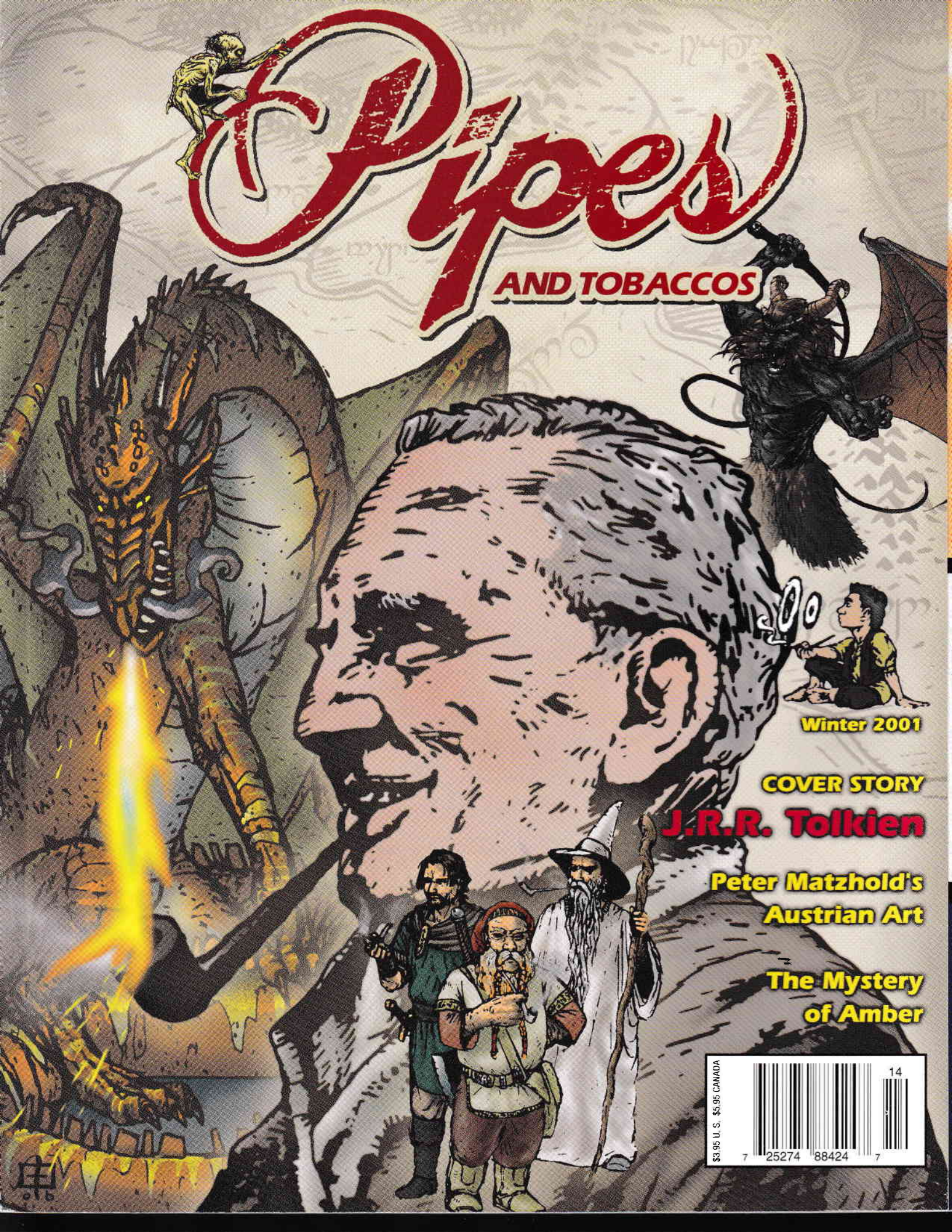
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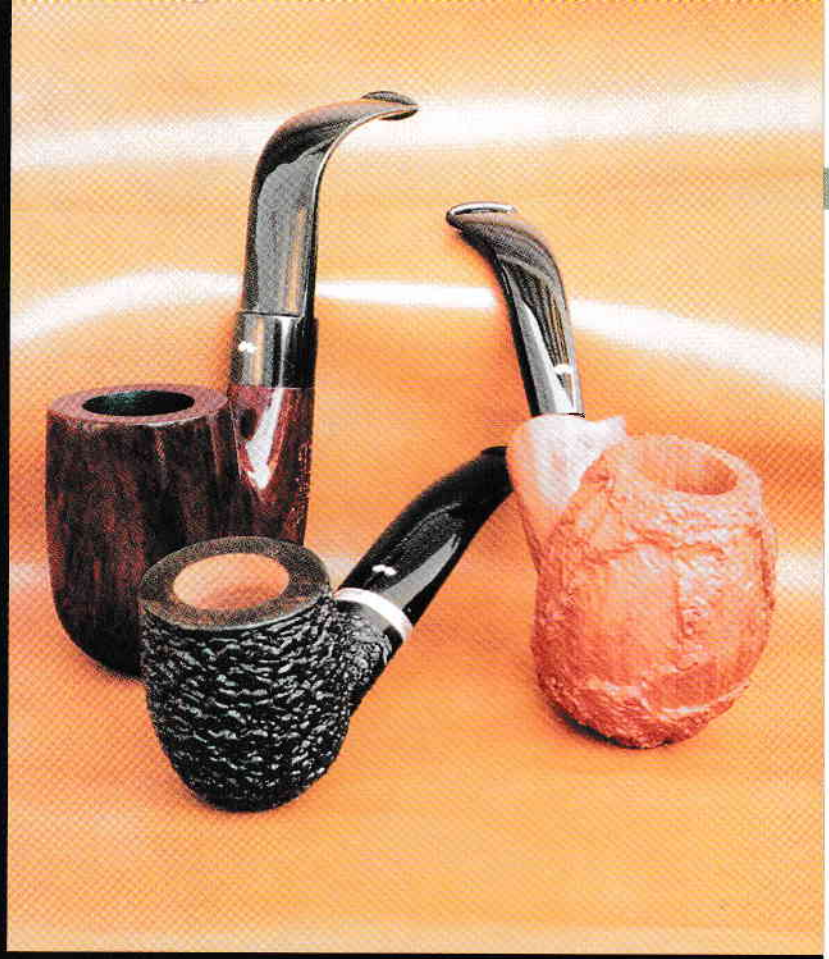

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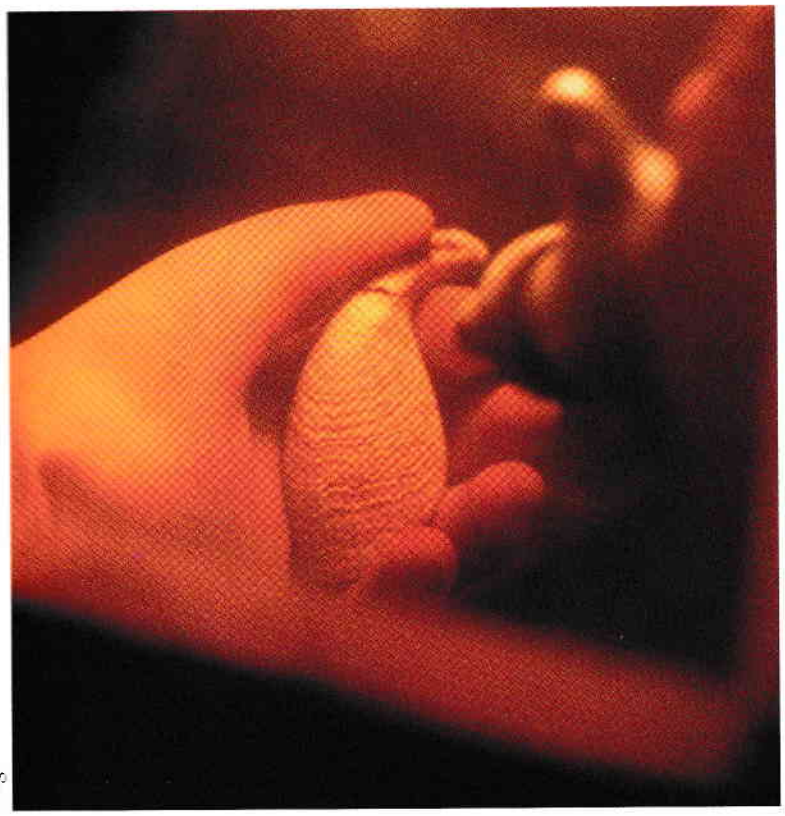
Pipes AND TOBACCOS



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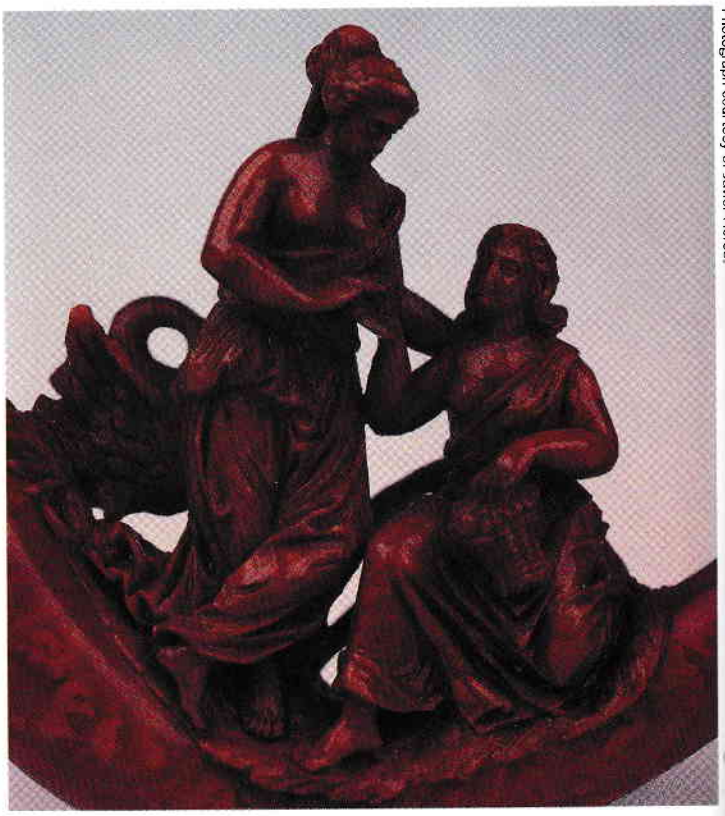

Photograph courtesy of Javier Flores.

Page 10

12 **The Art of the Sandblast**
Many pipe enthusiasts prefer the pleasing tactile quality and diverting visual aspects of sandblasted pipes over any other, including smooth straight grains. How and why the technique is applied to pipes is an interesting story. If you've ever wondered how this texture is applied to your favorite pipes, here is your answer.

20 **A Shire Pleasure**
The work of J.R.R. Tolkien is among the richest available for readers who like fictional characters with pipes. His astonishingly detailed invention, Middle Earth, is populated with wide varieties of fantastic beings smoking plentiful assortments of pipes and tobaccos—not just gratuitously, but with thematic intent and as an entertaining tool for advancing plots.

30 **Amber: From Resin to Requisites**
We don't see amber used in modern pipemaking very often, but at one time it was a standard material on beautiful pipes and smoking accessories. A gemstone, amber has a history spanning thousands of years of human admiration. Its many colors and various levels of clarity make it an artistic medium of endless visual possibilities. Best known to pipe smokers for its role as mouthpiece material, its many other uses may surprise you.

42 **Architectural Design**
Austrian Peter Matzhold has severe requirements that his pipes must maintain to avoid becoming firewood. He does not sandblast or rusticate his pipes, so any flaw appearing on the surface of a prospective pipe can destroy its chances. His training in architecture brings its own impact to the pipes as well, and the engineering of each pipe is meticulous. The results of such standards is a line of pipes that exhibit stunning grain and remarkable smoking characteristics.

Vol. 5, No. 4
Winter 2001

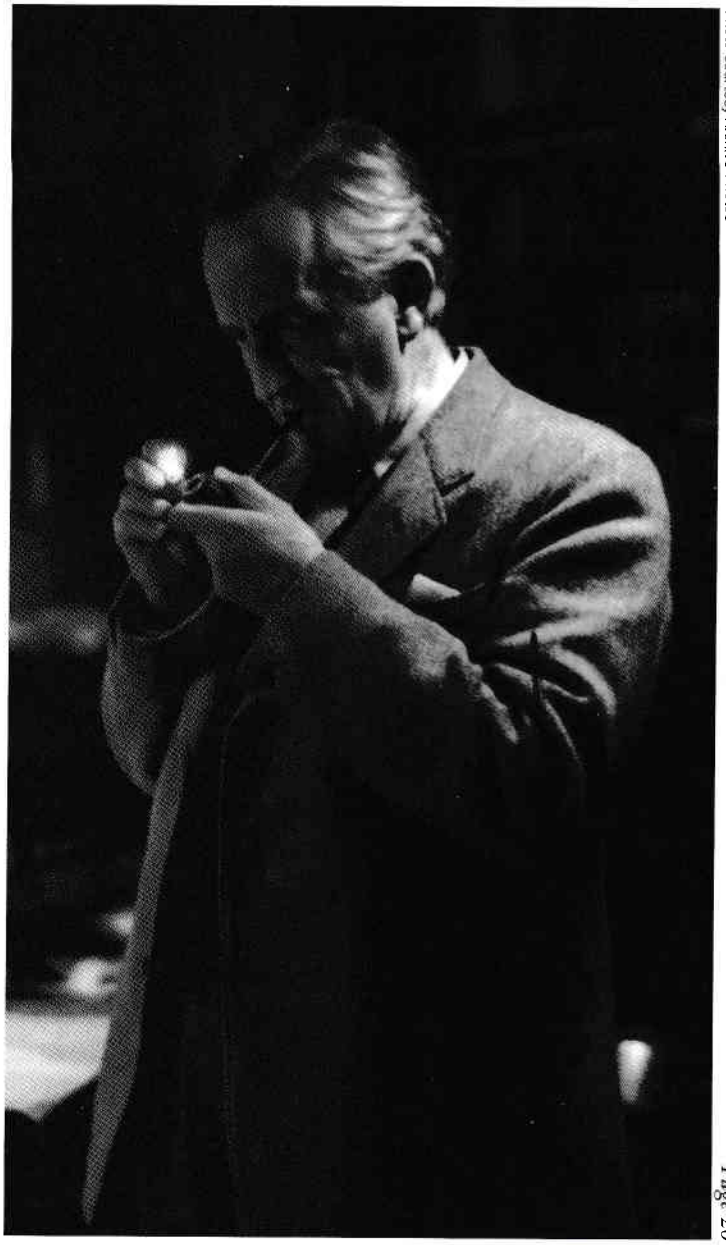

Photo courtesy Archive Photos

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Cover

J.R.R. Tolkien's creations have taken on such life that they often eclipse the man who invented them. Middle Earth possesses a clarity that can make one forget what is generally accepted as real. (Original artwork by Chuck Regan, www.MaelstromGrafx.com.*)*

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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Collectomania

My wife has no idea how much money I spend on pipes. That fact is self-evident, because I am alive and writing this line instead of moldering in a shallow grave behind an I-95 truck stop with a Dunhill shell billiard driven through my heart to keep me from rising in the night to seek the tobacco of the living.

No one would blame her. I can picture it clearly. The judge, dumbfounded, says, "He spent *how* much? On a *pipe*?"—and immediately pronounces, with righteous indignation, "Case dismissed! And I want that scoundrel's body exhumed, dismembered and sold to a bait shop!"

Yes, I am a collector of pipes, and as such possess a severely unbalanced psyche. Perhaps you can sympathize. I often see others like me at pipe shows. Crazed, wild-eyed, destitute-looking individuals show me a new pipe and, chortling maniacally, say something like, "Look at this beauty! I just spent my next two mortgage payments on it." Then they sob, "I'm an idiot! Help me!" And I am very sympathetic.

"Wow," I say. "I need that pipe. Let me buy it from you. I'll give you *three* mortgage payments."

"Get away, you ghoul! I found it; it's mine! Mine, mine, mine!"

I am not quite sure when I started thinking about pipes in terms of mortgage payments instead of dollars.

Like other collectors, I rationalize my spending by making sacrifices. I drive a car that resembles an open dumpster with hubcaps. I restrict my lunches to lawn beetles and pocket lint—but not simultaneously; that would be extravagant. I conserve toothpaste with a strategic brushing rotation: molars on Mondays, incisors on Tuesdays, bicuspids on Wednesdays...sure, I smell pretty bad, but I have some nice pipes to smoke for aroma camouflage.

My friends stage occasional interventions to alert me to my compulsive pipe buying. I look forward to them. Most of my friends are themselves pipe collectors, and their interventions transform quickly into orgies of money-throwing pipe swaps from which I often emerge with some very nice pieces.

I wasn't always like this. Like everyone else, I started out with one inexpensive pipe, and for a while it was adequate. Then I bought a second, to let the first one rest between smokes. Then I needed seven pipes, so I could have a fresh one each day of the week. When I discovered high-quality tobacco, I found that I needed four fresh pipes a day to accommodate my passion for great blends.

And about that time, God help me, I discovered the smoking quality and beauty of high-grade pipes. Suddenly, I was not buying pipes because I needed them to smoke, but because I appreciated them as smokable works of art.

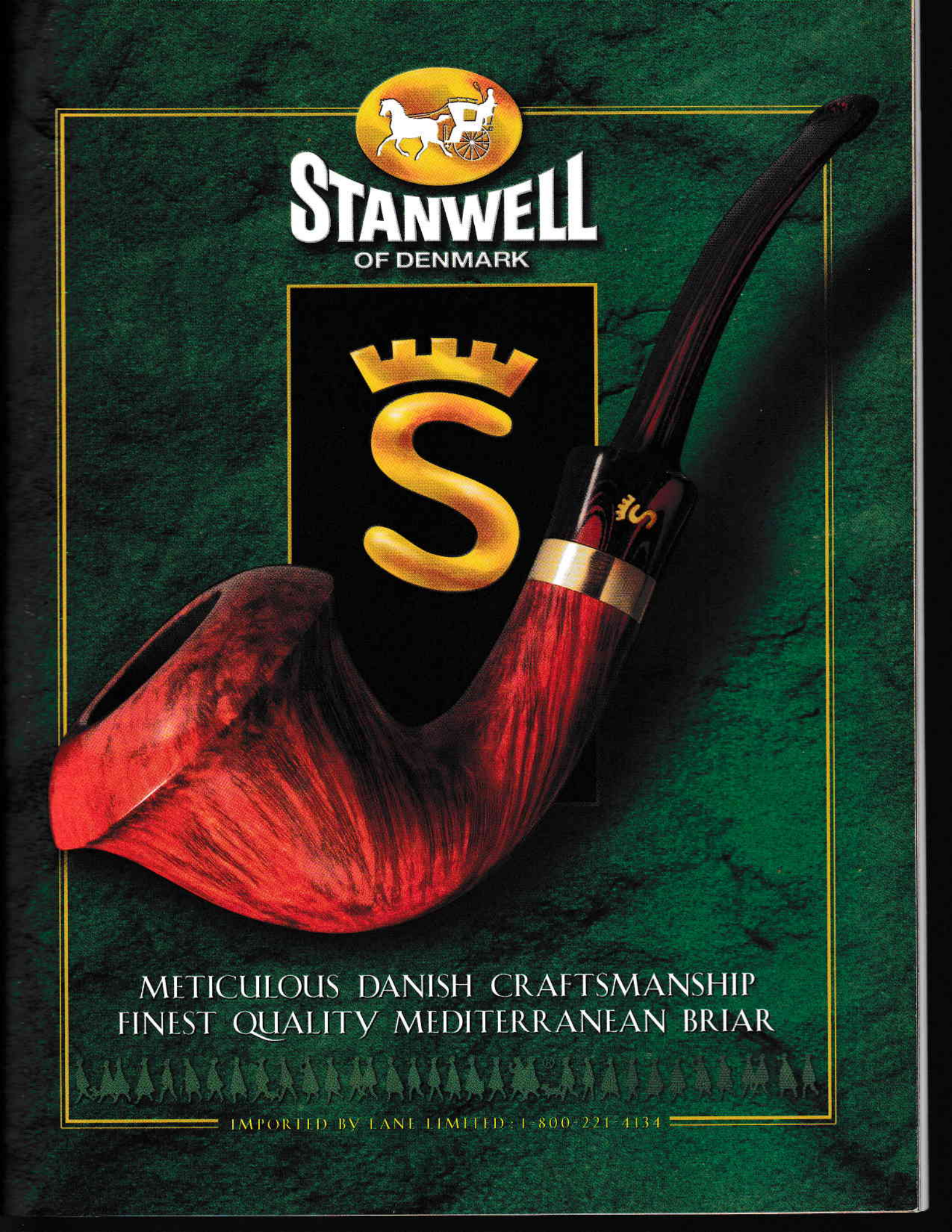
But it got worse. Recently, I slipped into a previously unimaginable realm: STAGE 4 PIPE OBSESSION. I found myself with a pipe that is simply too beautiful to smoke. What do I do with such a thing? I look at it.

I am clearly doomed beyond all hope.

Not all collectors suffer from this advanced stage of dementia. Many live productive, happy lives—or so I have heard. Some collect reasonably priced pipes and plunge into financial suicide only infrequently, when a very special piece becomes available. Some even exhibit that holy grail of all pipe collectors: rational self-restraint.

But not me. I embrace my insanity. And I think I can live with it, if I may impose upon you, gentle reader, to help me with just one thing. Keep my secret. I'm begging you, and my very life may depend on it: If my wife should ever ask you, please reassure her, with resolute emphasis, that no pipe in the world could ever cost more than $10.

Chuck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P&T Readers Respond

Useful Tool

I gain much useful information from the magazine's ads as well as editorial content. I've been smoking pipes for more than 40 years but still have much to learn. I buy the magazine from my local tobacconist rather than subscribing, just to do a small amount of additional business with him. I imagine many others do the same. Had an interesting experience recently—bought an Ashton LX Dublin this spring, which I tried and tried to smoke, but it was just one of those pipes that would never break in—a real exception to the usual Ashton standard. Anyway, my retailer sent it back to the company and I was delighted to receive a new pipe—same grade and shape, but with a nicer finish and deeper blast—which smokes as well as the other Ashtons I have. So at least one of the prestige makers really stands behind his products. Just for what it's worth: After all these years, I have discovered that Ehrlich's Balkan #2 is the best day-in, day-out English-type blend and that Dan Pipe's London Blend 1000 is about the best possible "evening treat" tobacco you can find. It's so excellent, it's hard to describe. Frankly, if you have a couple of good Ashtons and Radices, and those two tobaccos, you are set for life if you're an English fan.

Dave Crehore
Green Bay, Wisconsin

Great publication! Love the tobacco reviews, but many of the tobaccos reviewed are not available here in Canada. As tobacco prices here are astronomical (about $8 to $10 for 50-gram pouches, $12 to $26 for 50-gram tins), would it be possible to review some of the more common tobaccos available in pouches (such as the MacBaren line, Sail, Borkum Riff, Black Anchor and Captain Black), as these seem to be available almost everywhere.

Dr. Terrence C. Biggs
London, Canada

P&T: *Not only is it possible, but we are pleased to tell you that it is already done. Most of the blends you mention were reviewed in our Fall 1999 issue, Volume 4, Number 3. Twenty of the most popular and easily accessible over-the-counter blends were reviewed. Call our circulation office (919.872.5040) to order back issues.*

A Pipe Smoker's Last Day

I would like to tell you about my friend, Ray Blanton Jr., who was the president of our local pipe club. About 13 years ago, while in the Navy, Ray had a heart attack. The doctors gave him about five years to live, since he was surviving with only 20 percent of his heart function. That ended his 27-year career in the military.

He had problems off and on over the years, but his last year was the worst. There were several runs to the hospital, with everyone thinking each was his last. But Ray kept bouncing back to full swing in the pipe hobby, working on the club's first pipe show, gathering and cataloging pipe-related information and helping old and new pipe smokers with their pipes. Ray kept busy. He was co-founder of the South West Military Society; he was involved with the Fleet Reserve Assoc., DAV, the Veterans Affairs Commission; he was a Military Jewish Lay Leader; and he was a woodworker and, of course, a pipe carver.

A few months ago Ray purchased a Pipa Croci Big Dan pipe. It was a *big*

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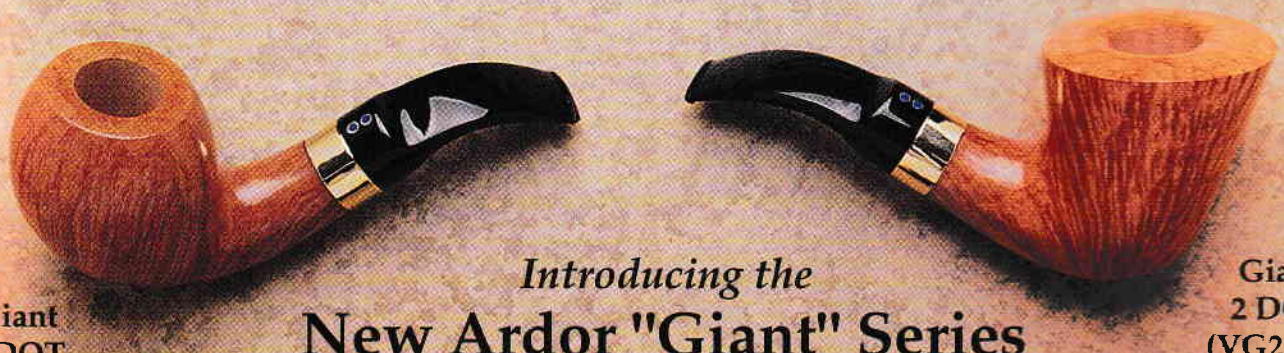

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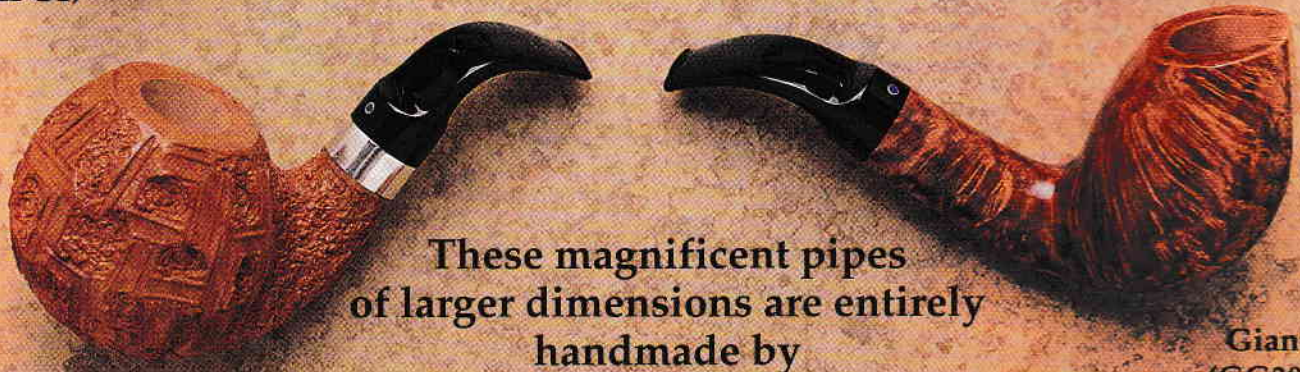

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sucker! In the box was the business card of Dan Ward, the U.S. distributor for Pipa Croci, and the man for whom the pipe was named. Ray contacted Big Dan right away to get the history of the pipe. Ray and Dan talked several times over the weeks and Ray found that Dan, along with Gianni and Paolo, the carvers for Pipa Croci, would be visiting Phoenix, Arizona. Ray lived in Tucson and, of course, he had to meet them, so he made plans to go to Phoenix.

Ray was counting the days until they would be there. I was on my way to San Antonio for the Retail Tobacco Dealers of America trade show, and I also wanted to meet the Pipa Croci people, so we arranged to meet in Phoenix and go to the two shops scheduled to be visited.

We met at Ye Olde Pipe and Tobacco Shop on Friday and Ray met everyone and had them autograph his pipe. Ray was in seventh heaven—he couldn't have been happier. But at one point, Ray turned up missing and his wife, Suzi, went to look for him, finally finding him in the hot van (it was about 114 degrees that day) with his oxygen. Suzi talked him into coming back into the shop and bringing his oxygen with him, and he rejoined the group.

We found out later that Ray was having a spell with his heart, but didn't say anything. Later in the day, on the way home, Ray had another spell. The hospice was called to check him out, and he was doing fairly well. I am sorry to say, however, that later in the evening he passed away.

I just wanted to pass this on to other pipe smokers who might understand that for this pipe smoker, it was his best day.

Jack Tompkins
Sierra Vista, Arizona

P&T: *Thank you for sharing Ray Blanton's last day with us. It is sad to lose a friend. Still, some comfort may be found in the knowledge that his life ended on a day spent with new and old friends, talking and learning more about a subject he loved. Everyone's final day should be as satisfying.*

Thanks for the Chance

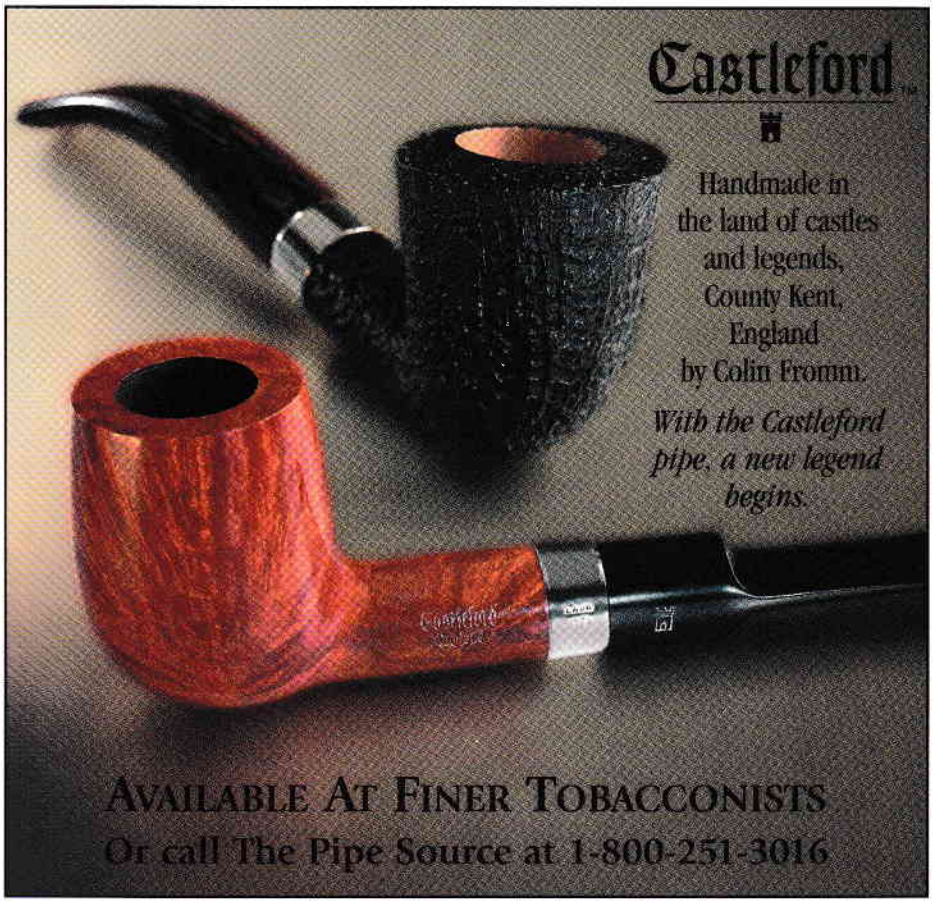
I just wanted to let you know that I really enjoyed the "One Chance in Ten" story in the current issue. I enjoy reading Sherlock Holmes stories and often find myself at Baker Street, smoking my pipe with Holmes and Watson. Today, though, smoking of any kind seems to have become taboo, and it is hard to find a story in which people are enjoying "a quiet pipe," as Holmes puts it. Thanks for a great story that I could read and enjoy and have "a quiet pipe" over. There is something enjoyable about smoking a pipe and reading about others who are also enjoying a pipe. I hope to see more of such stories in the future.

Bob Grenchik
cyberspace

J.R.R. Tolkien

I saw the letter from Bill Weatherford, asking about seeing an article on Tolkien and tobacco. Please refer him to the Winter-Spring 1999 issue of the *Pipe Smokers Ephemeris*, available from Tom Dunn at 20-37 120th Street, College Point, NY 11356-2128. In this issue is my concise article on Tolkien and his connection to pipes and tobaccos. Good research on Tolkien smoking Players Navy Cut—that is correct. Tolkien also smoked a lot of other blends and was not very picky over his choices. He did prefer Cavendish most and liked sweet-medium smokes, because he hated getting tongue bite (though he often did) when he smoked too many bowls from the same pipe while working. By the way, I hope all the readers know a *Lord of the Rings* live action film is currently being produced. It will be three films of two hours each—let's hope the film is pipe-friendly and does not take the hobbits' pipes away!

Jim Koch
Pittsboro, North Carolina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The letter about J.R.R. Tolkien and pipe smoking in the latest issue of *P&T* has come to my attention. As you say in your comment, there is "little information available about Tolkien's specific smoking preferences," although some information may be gleaned from going through the many photographs of the man. Concerning Tolkien's choice of tobacco, in his later years we do know something (beyond speculations based on what his son is smoking): At the exhibition "Tolkien: Life and Legend," arranged by the Bodleian Library in Oxford in connection with the centenary of Tolkien's birth in 1992, there was a picture of him sitting on a bench smoking, with a tin of what was indubitably Blue Capstan beside him. When I asked his daughter about Tolkien's tobacco preferences, she told me that he did not stick to one brand, but also—as I remember—mentioned Capstan.

People interested in pipe smoking in Tolkien's books may be interested to know that Anders Stenström in 1988 published a near-exhaustive article entitled "Något om pipor, blad och rökning" ["Some Notes on Pipes, Leaf and Smoking," with a nine-page summary in English] in the specialist Tolkien journal *Arda*, Vol. IV/V.

I do not, of course, know how far your article on Tolkien has progressed, but if you use any of this information, I trust you will cite source, as there are several totally unsubstantiated rumours about the subject going around, on the Web and elsewhere. To my knowledge, Tolkien's preference for Blue Capstan has been mentioned in print only once up to now, in *Angerthas*, the journal of the Tolkien Society of Norway.

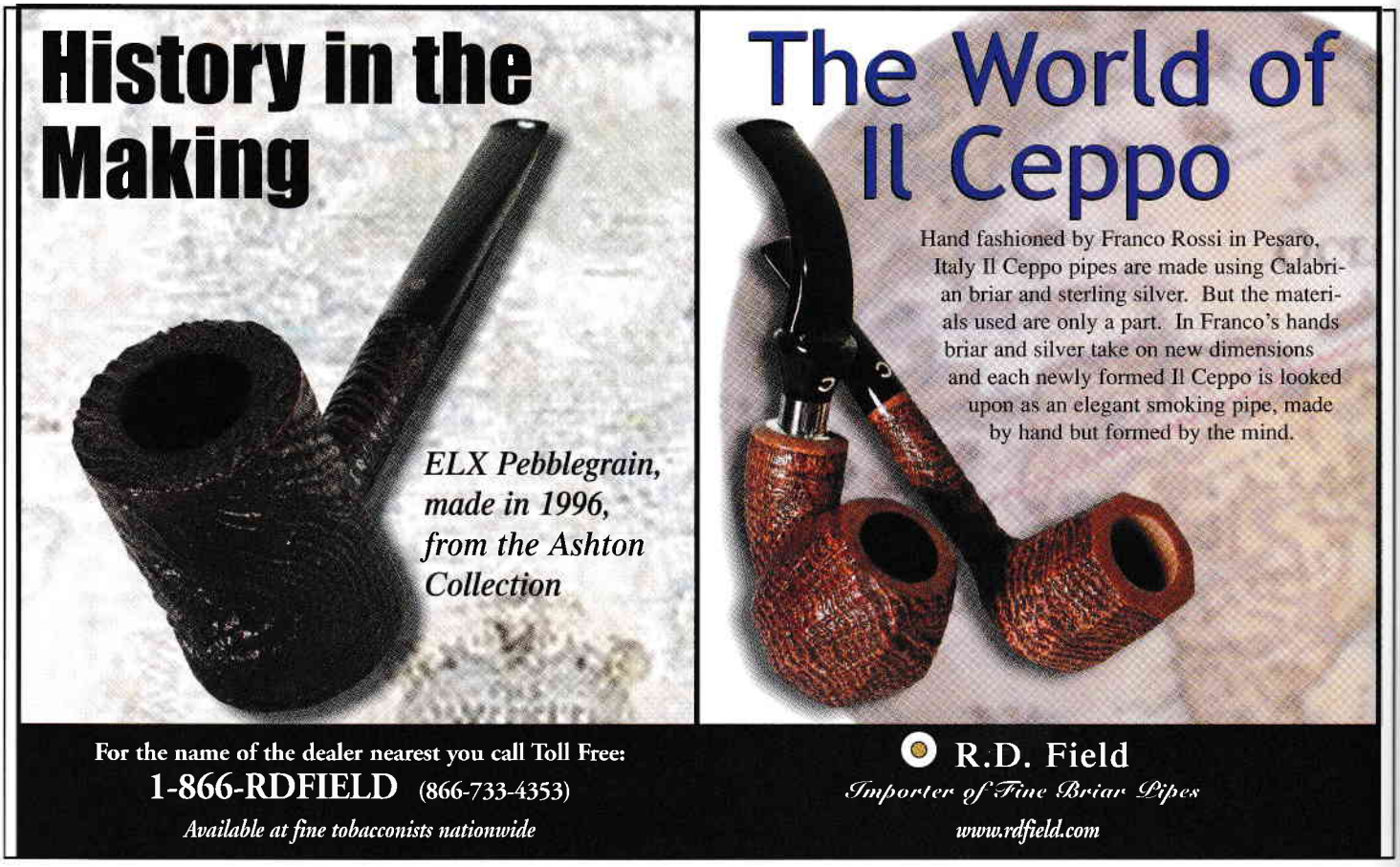
Incidentally, the A.I.T.S. (Association of Independent Tobacco Specialists, U.K.) Tobacco Index describes Player's Medium Navy Cut as a "blend of Virginia tobaccos producing an exceptionally smooth smoke with a pleasant aromatic flavour."

Nils Ivar Agøy
Arthedain - The Tolkien Society of Norway

P&T: *Thank you for the information on Tolkien. This issue contains an article that concentrates more on the use of pipes and tobacco in Tolkien's work than on the man himself, and it is nice to know the few details that can be surmised.* The Lord of the Rings *film trilogy is a much-anticipated event, and we have heard unsubstantiated rumors that pipe smoking will be integrated into the film, as it should. However, we'll have to wait for confirmation. Currently being filmed in New Zealand, the set is closed and maintains strict secrecy. The three films comprising the trilogy are scheduled for release in December 2001, December 2002 and December 2003.*

Price Increase Coming
—but, hey, it's still a bargain

The price of *Pipes and tobaccos* magazine will be increasing as of Jan. 1, 2001. The new cover price will increase from $3.95 to $4.95, and yearly subscription rates will increase from $12 to $15. Two-year subscriptions will be $24 and three-year subscriptions will be $32. New international rates will be $28 for one year, $48 for two years and $64 for three years. If you would like to avoid this price increase, you may subscribe or renew before Jan. 1, 2001, and receive *Pipes and tobaccos* magazine at the old rate. ***P&T***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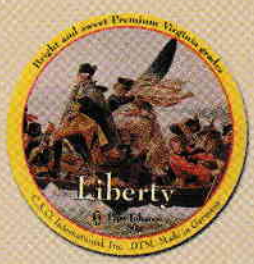

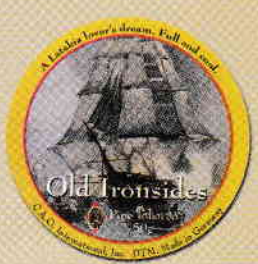

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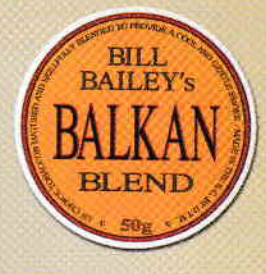

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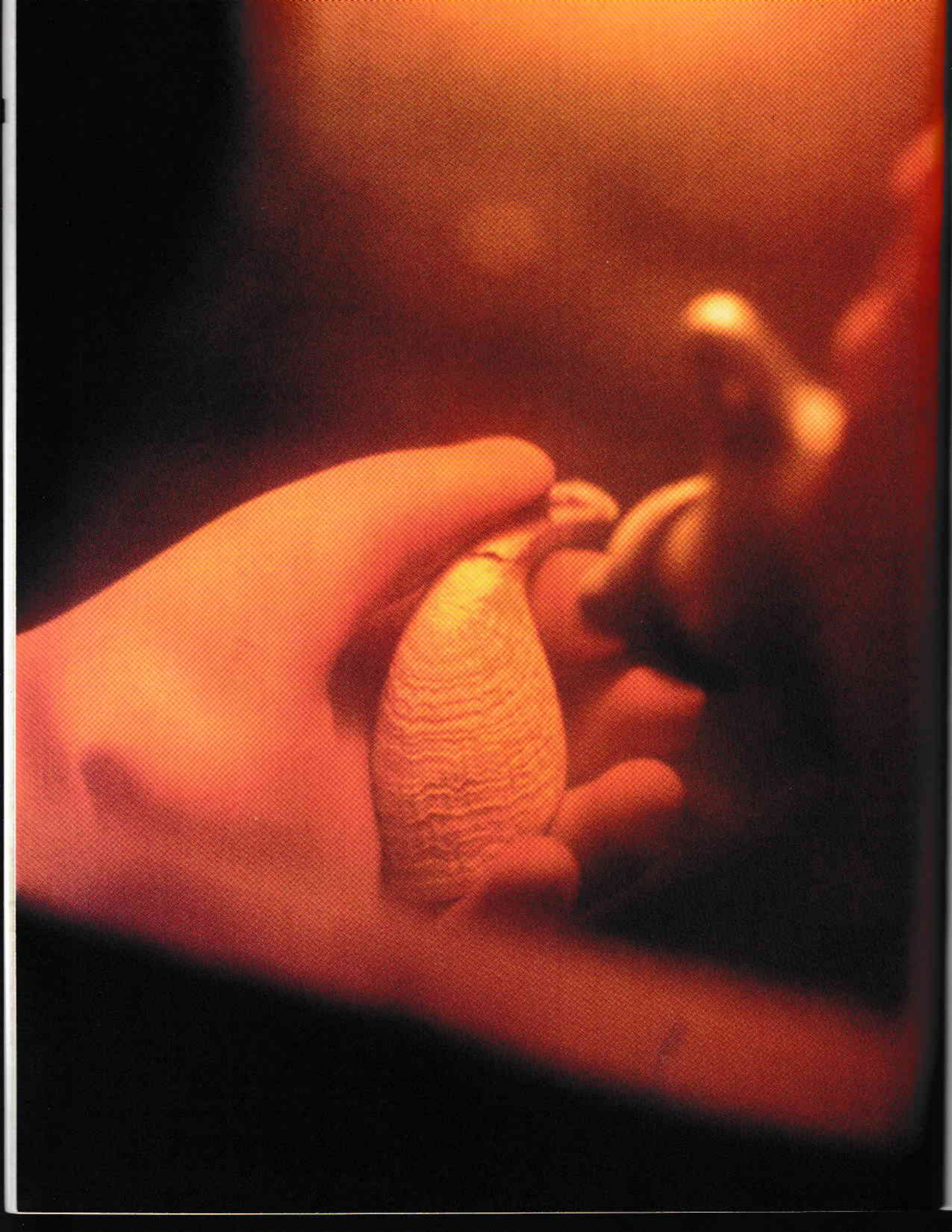


The Art of the Sandblast

Another in an infrequent series of articles concerning

THE BRIAR PIPE

by R.D. Field

Main Entry: **[1]sand·blast**
Function: *noun*
Date: 1871
a stream of sand projected by compressed air (as for engraving, cutting, or cleaning glass or stone)
Main Entry: **[2]sandblast**
Function: *transitive verb*
Date: 1888
to affect or treat with or as if with a sandblast
sand·blast·er *noun*

So there it is: sandblasting was meant for engraving and cleaning. If machinery got so dirty and so gunky that it couldn't be cleaned in any other way, it was sandblasted clean. Building façades too. After years of road grime, exhaust fumes and dust turned a building façade black, it could be returned to its original appearance by being shot with tiny particles.

So how does sandblasting apply to wood—specifically, to wood smoking pipes? Who thought of it? And why?

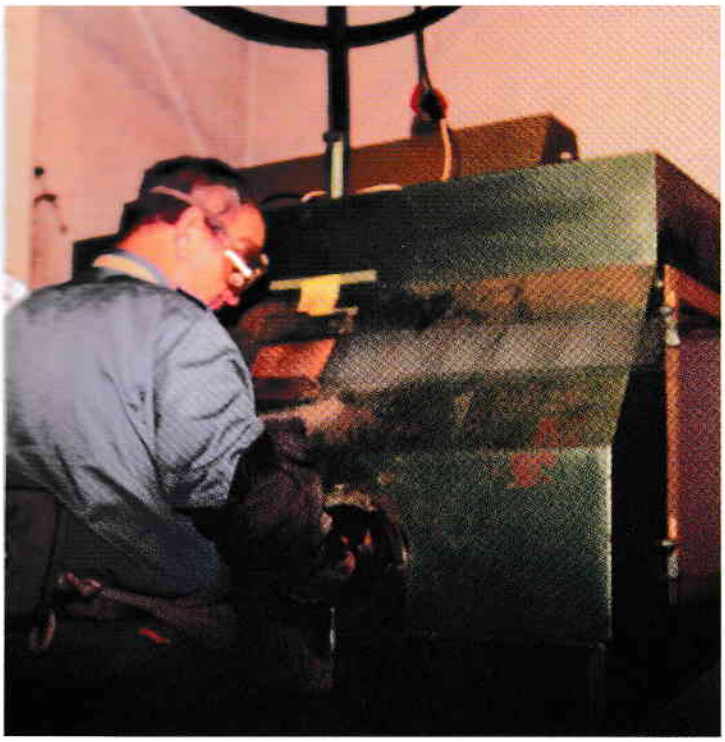
I think we've got to look at Alfred Dunhill, a true inventor and marketer. He seemed to constantly produce that which no one else had thought of, and he certainly had successes. I'm sure he had a lot of failures too, but they're buried somewhere. And even some of his successes might actually have been failures, but no one knew it at the time.

When Dunhill ran an accessories and harness leather shop for coaches, wagons and motor cars, he marketed a "windshield" pipe—that is, a pipe with its bowl higher in front than in back. The idea was to stop the wind from blowing sparks from the lighted pipe. I'm sure the pipe worked in a completely open vehicle, but they didn't have wind-tunnel testing in those days. So I'm betting that it didn't work all that well once those open cars were made with windshields. I'm only talking from personal experience here, but when I ride in my open car or on my Harley-Davidson police bike, which has a windshield, I get the same effect: The air goes up over the windshield and over the front of me—and curves around to hit me from behind. I'm betting that if I had a lighted pipe in my mouth, sparks would fly from back to front rather than front to back.

What possessed Dunhill to try an engraving and cleaning treatment on wood? I'd love to know, to follow his thought process. An old story goes that some briar was left by the heating boiler for a time, and when Dunhill saw it, he found that some of the grain had "shrunk," leaving a relief pattern on the wood. I don't buy that story for a second, but it does make for good marketing. And if it is true, why aren't pipe bowls left next to little heaters today so the grain can be brought into relief? No, that won't do. I can understand that Dunhill didn't want to say: "I use a powerful industrial process noted for taking crud off metal." Far better to romanticize the process as "a combination of heat and sand." It sounds more natural, sort of like being lulled to sleep by the surf as you lie on a sunny beach.

No matter that the process was industrial; it worked. It left the pipe bowl in beautiful, hard-grained relief. Or is it soft-grained relief? I've had arguments with folks—down-and-out kicking and screaming arguments—about what part of the wood is actually left in relief. Dunhill maintained it to be the hard grain, but that may be marketing (who wants to think that they are left with the soft part of the wood to use as a chamber for fire?). I think it's the hard grain because—well, because it's harder. My opponents swear it's the soft grain, but I don't remember the reasons they gave, although they were convincing at the time.

As far as I am aware, Dunhill was the first to sandblast briar smoking pipes. And I deduce that the Dunhill pipe factory at Notting Hill Gate didn't really know what it was doing at first. If you look at the old Dunhill catalogs, you'll see page after page of pipe shapes in Bruyere (smooth finish), each with its assigned model number or letter, such as 59 (Billiard) or 137 (Dublin). When you come to the sandblasted (Shell) pipes, there are no model numbers or letters, only "Example III" or "Example X." Why? The photos show shapes that look like traditional shapes, but they are so misshapen and out-of-round that they



The sandblasting machine at the Stanwell factory in Denmark uses a stationary nozzle, allowing the operator to use both hands.

were not assigned traditional model designations. Neat, eh? I mean, I love this type of pipe. It's got character. But it doesn't have real symmetry and I guess this worried some of the sales people. They didn't want to risk customers coming back to them saying things like, "My Shell #59 doesn't look at all like my Bruyere #59 and I want an exchange."

In the meantime, the men who did the sandblasting became more adept at what they were doing and as a result, bowls became less misshapen and more identifiable. Lest we forget, these men were craftsmen, not folks pulled off the street and put in front of a machine. They had pride in their work and were eager to deliver what the market desired. So I suppose that if folks really desired radically misshapen bowls, these craftsmen would have delivered such. That they didn't, shows other forces at work.

By the early 1920s, Dunhill was known all over the world. How? Through clever marketing. Alfred Dunhill was at least as good a marketer as he was an inventor, and here's a prime example. During the First World War, Dunhill gave away many, many pipes, but only to *officers* in the British military. He also posted pipes on approval to this same group. Most readers of this article, being American, probably think something like, "Well, that's nice, but hardly relevant." Wrong! In Great Britain during the First World War (and for some time after, I believe) all military officers came from the British aristocracy. They didn't have to earn commissions, which were given to them as a birthright. So there was Dunhill handing out his pipes and his cigarettes to the folks who would have money to spend at the end of the War. And the First World War, being in fact a world war, sent these rich officers to places such as France, Australia, Greece, New Zealand, Turkey and Canada, where they could show off their fine new Dunhill pipes and establish the name far and wide.

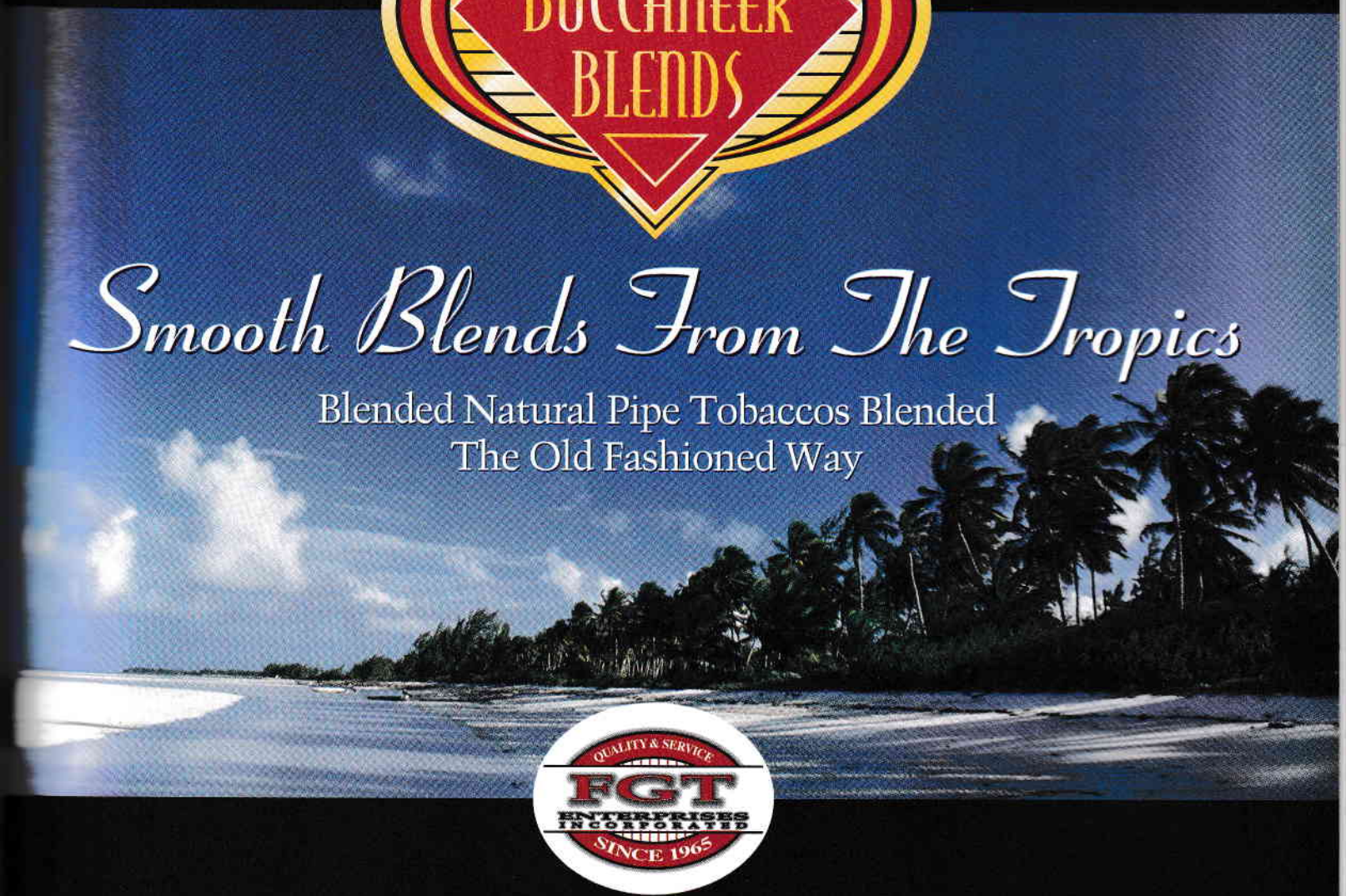
So Dunhill was known for his pipes (among other things) over most of the civilized world by the early 1920s. What Dunhill had to do, and did, was to gauge which of his markets liked which products, and how the products should be made for each individual market. I speculate that what they found was that most, if not all, of their markets preferred sandblasted pipes with bowls that were symmetrically shaped and not badly out-of-round. I deduce this from having spoken over the years with pipe distributors, pipe retailers and pipe customers all over the world. After many such discussions in shops and offices all over Europe and in parts of Japan and Korea, it appears to me that only Americans—and really only Serious American Dunhill Collectors—prefer the early, somewhat misshapen examples of the Dunhill Shell pipe.

Enough of Dunhill—after proper homage has been paid. Alfred Dunhill (as far as I am aware) was the first to sandblast pipes, and he did one hell of a marketing job promoting the process. (Did you know that early Dunhill Shell pipes cost more than their counterpart Bruyere pipes?) In my opinion, he made the best sandblasted pipe in the world for a rather long time.

Why sandblast a pipe in the first place? There are several reasons, any one of which could be the predominant one, depending on the time period in question. There may be a sand spot or small flaw in the bowl and the manufacturer decides it is more economical (in terms of time) to sandblast instead of reworking the pipe; there may be a discoloration which precludes even staining; there may be an excess of weight that sandblasting can remove. A common misconception is that a sandblasted pipe is a flawed pipe. Up until 1930, almost all smooth pipes were stained burgundy or a dark walnut. These stains can

To call such fine tobaccos anything less than treasure, is a call for mutiny.

BUCCANEER BLENDS



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Bill Feverbach of the SM Frank company, makers of Kaywoodie, Medico and Yello-Bole pipes, shows off the drum-style sandblasting machine used by that company.

mask most sand spots and the smaller flaws that look like part of the grain pattern. Because most smooth pipes of that era had a mixed- or cross-grain pattern, it was virtually impossible to find a sand spot without stripping the pipe of its stain. I suggest that if we had only burgundy- or dark walnut-stained smooth pipes today, we would indeed have many more smooth pipes. But tastes change, and the naturally stained pipe came into being. Even these at the start had a natural stain darker than that being used today, but it still proved much harder to conceal sand spots or small flaws—hence, the dramatic increase in sandblasting. Today, many makers use only the lightest of natural stains, which have a tendency to highlight any flaw or spot, no matter how tiny. So, I put forth that it is not that briar quality has decreased, but that our standards have changed as to what is acceptable in a smooth pipe.

Sandblasting machines come in many sizes, but they all do the job in one of two ways. Many of the smaller ones use vacuum as pressure—that is, a vacuum is created in one part of the unit and this vacuum is used to force the particles through a nozzle onto the object being worked. Others, both small and large, use a compressor to build up pressure, which is released as the nozzle trigger is pressed. The *vacuum type* doesn't produce much pressure—one atmosphere to be exact—while the *pressure type* can be adjusted to any pressure the compressor can generate and the rest of the equipment can handle.

A good analogy is that of espresso machines, which operate in some ways like sandblasters. Here again there are two types: vacuum and pressure. The vacuum type, operating at one atmosphere, delivers a thin, black espresso with no cream and no essential volatile coffee oils. The pressure type forces hot water through the coffee grounds at 12 to 15 atmospheres, delivering the essential oils that are not produced with the vacuum machine.

I've had some firsthand experience with both types of sandblasting machines, as I was with Bill Ashton-Taylor when he investigated and then made a purchase many years ago. We found ourselves in a huge building looking at machine after machine, some so large that I could fit inside. When the seller heard why Bill wanted such a machine, he scratched his head and said, "Wood! Never heard of anyone sandblasting wood before" and directed us to a small vacuum pressure machine. "This'll do," he opined. Well, it didn't, not by a long shot. We went from machine to machine till we found one that was right. Not only right, but big. So big that I had to stand on a stool to see inside. And that didn't include its compressor, which was both large and loud. Bill had to construct a small building of brick outside his workshop in order to house and sound-deaden the thing.

I'll diverge here, to explain a bit more about the various types of sandblasting equipment as I know them. The machine described above uses a fixed nozzle mounted above the spot where the operator places his gloved hands. In this type of machine, the operator uses a foot treadle to start and stop the stream of particles coming from the nozzle while he manipulates the pipe bowl with both hands. I have seen, and used, another type of machine in which the pipe bowl is manipulated with one hand while the other hand holds a pistol that, when the trigger is pressed, releases the particles. A third type I have seen is more automated: Pipe bowls are placed in a rotating wire barrel or rotunda, and a fixed nozzle sprays the barrel with particles for several hours as the bowls turn. Because the bowls are always turning and nudging one another, and because the pressure is not so great as the bowls are being bombarded over a great amount of time, the resulting sandblast has a different appearance from a sandblast produced by using the manual approach. You will notice that the edges of automatically sandblasted pipes are more smooth, more round, not as sharply defined—this is the major differentiating factor.

The machine itself is just one aspect of sandblasting. Another is the material used in the process. An almost endless number of materials can be used, from actual sand (silicon silicate, I believe) to glass beads, to tiny ball bearings, to walnut shells. The wrong material creates the wrong look, or perhaps no look at all. Some pipemakers have experimented until they found what they consider the right material. And what may be right for one maker may not be right for another, as sandblasting really is an art. It's creating a pattern or picture on a piece of wood. Some can create masterpiece after masterpiece, while others just slide by. ▶

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A third aspect may be the type of briar used. I say *may be* because I have no definitive proof one way or the other. Through the early 1960s, there were many magnificent, deeply blasted cross-grain sandblasts—stuff that would really take my breath away. Briar sawmills at that time were not paying particular attention to grain, because they were cutting blocks, with the result that most pieces were of mixed or cross grain. But since the Italians (and to a lesser extent the Danes and Swedes) have become a definitive force in pipemaking, sawmills now seem to cut solely for straight grain. This shows up in sandblasted pieces as ring grain, which to me is not at all as interesting as the varying patterns of cross-grain pieces. The lack of depth in most sandblasts may be the result of marketing demands or it may be the type of briar used, or it may be that many makers are not familiar with the art of the deeply sandblasted pipe.

A fourth aspect that may come into play is curing. Various makers have various methods—air drying, kiln drying, oil curing, microwaving, steaming, soaking—the list goes on. Certain makers with whom I've spoken feel deeply that their method of curing absolutely enhances the sandblasting process, while others have told me that they've experimented with various methods and have found no difference. I can state here only that not all makers excel at all processes. Van Gogh does not paint like Rembrandt and vice versa.

The final aspect in the art of the sandblast is true artistry. This is very difficult to put into words, although I do have firsthand experience here, having been allowed to play about with sandblasting both in England and in Italy. The sandblast finish is by far my favorite, and I wanted to learn everything I could about how it is achieved. That I learned more of what shouldn't be done than what should is perhaps a foregone conclusion. Almost anyone can sandblast a pipe; almost no one can produce a magnificent sandblast finish. To produce such an extraordinary article requires the correct touch using the correct machine operating at the correct pressure using the correct particles to sandblast the correct briar which has undergone the correct curing. And what is correct? It differs from maker to maker. You are the final judge as to who are the artists and who is pedestrian in the art of the sandblast. ***P&T***

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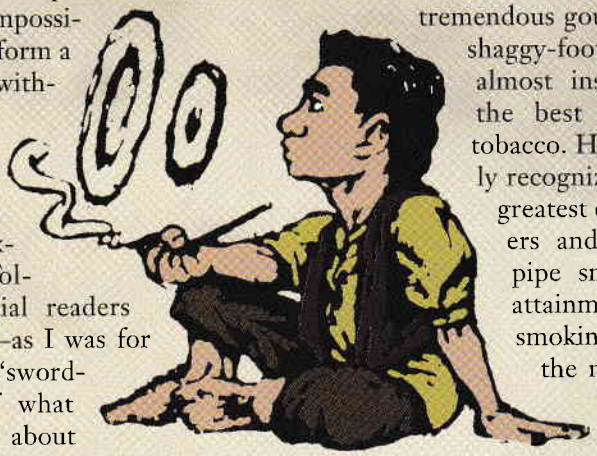
A Shire Pleasure

Pipe smoking is enjoyed by hobbits, dwarves, wizards and warriors throughout The Lord of the Rings

by Alan Smith

Do you enjoy a good read? Do you smoke a pipe? Chances are, then, that J.R.R. Tolkien is for you. Perhaps no other author makes as much of pipe smoking as Tolkien does in *The Hobbit* and *The Lord of the Rings*. Yes, Captain Ahab smokes a pipe, but as *Moby-Dick* progresses, he throws it overboard in a gesture that signals his rejection of all human comforts. And yes, Sherlock Holmes smokes a pipe—and pipe smoking is so much a part of his persona that it's impossible for most readers to form a mental picture of him without a clay or a briar dangling from the corner of his mouth.

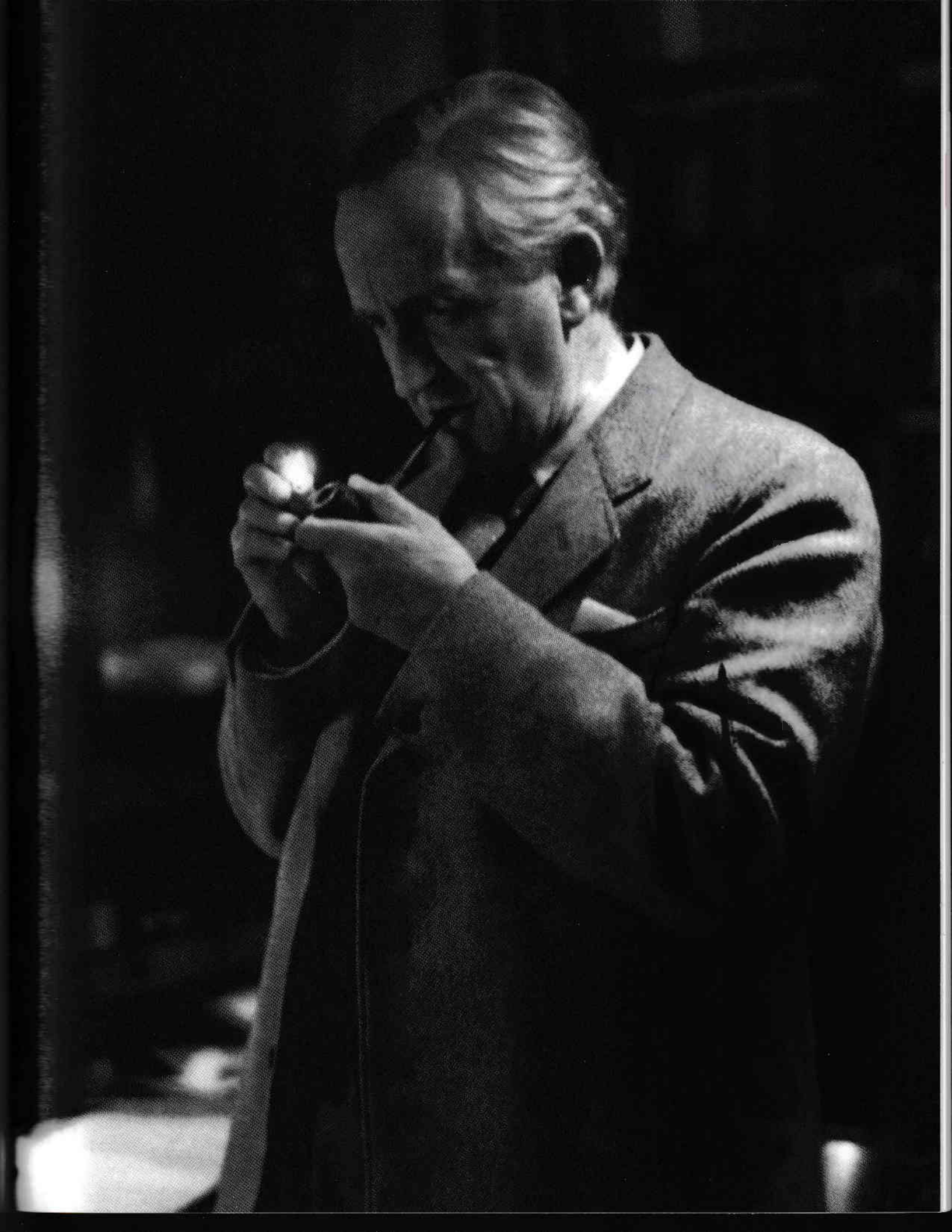
The Lord of the Rings is not just about pipe smoking little fellows with shaggy feet.



But in the realm of fictional pipe smokers, nobody beats Tolkien's hobbits. Potential readers should not be put off—as I was for many years—by the "sword-and-sandal" nature of what they may have heard about Tolkien. Granted, the long narrative that makes up *The Hobbit* and *The Lord of the Rings* is, on one level, a fantasy/action story about easygoing, pipe-smoking little fellows with shaggy feet who eat six meals a day and embark (however reluctantly) on exciting adventures with elves and wizards. Readers young and old have always enjoyed it as just that. But it is also genuine belles-lettres of a richly complex sort, and pipe smokers of a literary bent will appreciate the unique and prominent role pipe smoking plays in the belletristic elements of the tale. Unlike Melville, who gives Captain Ahab a pipe only for the sake of illuminating one aspect of Ahab's nature, and unlike Conan Doyle, who uses pipes and tobaccos in his Sherlock Holmes tales to highlight human eccentricities and to furnish clues to the solution of mysteries. Tolkien makes pipe smoking a fully sustained, functional component of plot, setting and theme.

First, a little background. The Shire, a prosperous and tranquil land, is home to Middle Earth's most peaceful, epicurean beings, the hobbits. Renowned as first-rate hosts and tremendous gourmands, these short, shaggy-footed fellows possess an almost insatiable appetite for the best in food, beer and tobacco. Hobbits are accordingly recognized as Middle Earth's greatest chefs, foremost brewers and most accomplished pipe smokers. Of all their attainments, it is the pipe smoking in which they take the most pride. Meriadoc "Merry" Brandybuck says in *Herbiore of the Shire* that hobbits regard pipe smoking not as a peculiar custom but as an art. Bilbo Baggins is a perfect case in point. In *The Hobbit*, Bilbo displays typical pride in the artistic merit of his smoke rings, until he's outdone by the dwarf king Thorin Oakenshield and the wizard Gandalf the Grey. Smugly proud of his "beautiful grey ring of smoke that sailed up into the air without breaking," Bilbo is inconsolable when Thorin's enormous smoke rings go precisely where he directs them—up the chimney and out the door—and Gandalf's change colors as they hang suspended overhead. Nothing in Middle Earth is as sad as a hobbit outdone. "Bilbo stood still and watched—he loved

J.R.R. Tolkien, who wrote many pipes into the hands and mouths of his characters, knew the subject, being a dedicated pipe smoker himself. (Photo courtesy of Archive Photo).



smoke rings—and then he blushed to think how proud he had been yesterday morning of the smoke rings he had sent over The Hill."

Tolkien's reverence for the art of smoking naturally extends to the artistry involved in making the pipes themselves. Though manufactured from conventional materials—"pipes of clay or wood," says Merry—the sizes and shapes vary widely. *The Hobbit* begins with Bilbo "standing at his door after breakfast smoking an enormous long wooden pipe that reached nearly down to his wooly toes...." In *The Fellowship of the Ring*, Strider smokes "a long-stemmed pipe curiously carved," and in *The Return of the King*, Bilbo, now grown old, gives Pippin "two beautiful pipes with pearl mouth-pieces and bound with fine-wrought silver."

Bilbo gives Pippin "two beautiful pipes with pearl mouth-pieces and bound with fine-wrought silver."

The Shire owes much of its prosperity to the production, sale and export of superior grades of tobacco, or "pipe-weed." Merry Brandybuck says in *Herbiore of the Shire* that it was Tobold "Old Toby" Hornblower of Longbottom in the Southfarthing who, about 1070 (Shire reckoning), first cultivated pipe-weed as an alternative to "the various herbs, some fouler, some sweeter," that had previously been in use. Although pipe-weed has always grown wild in the Bree area, and the Bree hobbits have always claimed to be the first smokers of pipe-weed, it was surely Old Toby who first cultivated it expressly for use in pipes. The warmer climate of Southfarthing made it possible for Old Toby and his confreres to produce pipe-weed "superior in aroma, strength, taste and overall quality" to the weed growing wild in Bree. Longbottom Leaf, Old Toby and Southern Star are the premier varieties.

The main plot of Tolkien's Ring saga, which is recounted in *The Hobbit* and in the three novels that constitute *The Lord of the Rings*, pits the Free Peoples of Middle Earth against the oppressive forces of Sauron the Great, otherwise known as the Dark Lord. At stake in the conflict is possession of the Ruling Ring, a magical ring of sufficient potency to control all other existing Rings of Power.

Possession of the Ring would confer upon Sauron the power to subjugate all the inhabitants of Middle Earth. The finding of the Ring by Bilbo Baggins, and the subsequent quest by the Free Peoples to convey the ring to its destruction in the firey crater of Mount Doom, are the elements from which the action proceeds.

A prominent subplot running through *The Lord of the Rings* concerns the invasion of the Shire by the minions of Saruman the White, a degenerate wizard secretly allied with the Dark Lord. It is within this subplot that pipe-weed has a significant role.

As the War of the Ring commences, the arrival in the Shire of Saruman's thugs, the Men of Isengard, signals the end of good times. Martial law and rationing become the order of the day. Supplies of beer and pipe-weed, two hobbit staples, are confiscated and rationed or curtailed. "There wasn't no smoke left, save for the Men," complains Farmer Cotton in *The Return of the King*, "and the Chief didn't hold with beer, save for his Men, and closed all the inns; and everything except Rules got shorter and shorter...."

The deplorable conditions prevailing in the Shire are largely the doing of the avaricious Lotho Sackville-Baggins, the self-styled Chief or Chief Shirriff, who's known among the Shire-folk simply as Pimple. The heir to a considerable fortune based in part on the ownership of pipe-weed plantations, Pimple has so grossly overextended himself as to be heavily in debt to none other than Saruman the White. Saruman exploits the situation, forcing Pimple to export nearly all the Shire's pipe-weed, and then gains control of the Shire by installing the subjugated Pimple as Chief Shirriff, sending in the Men of Isengard "to hack, burn, and ruin...."

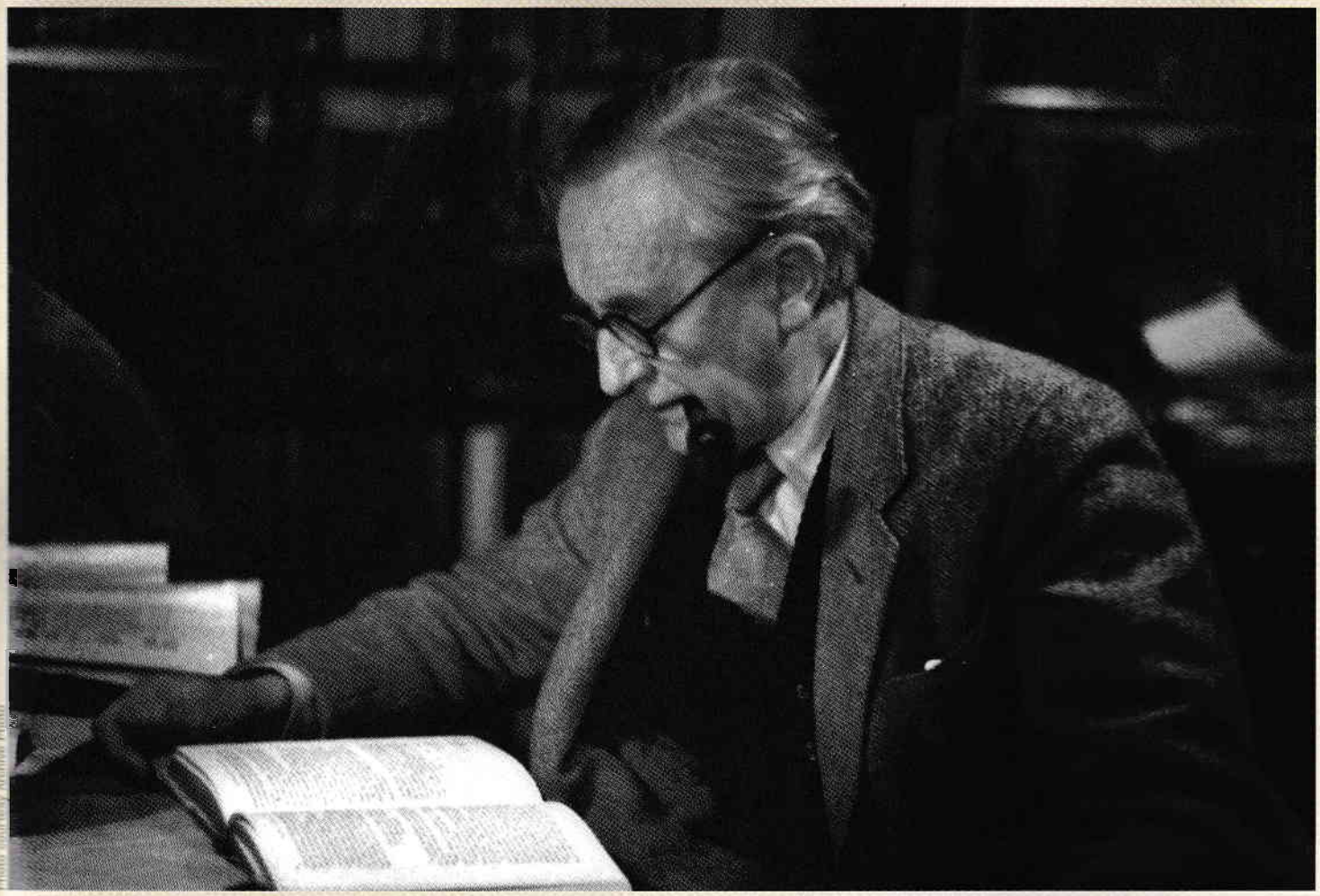


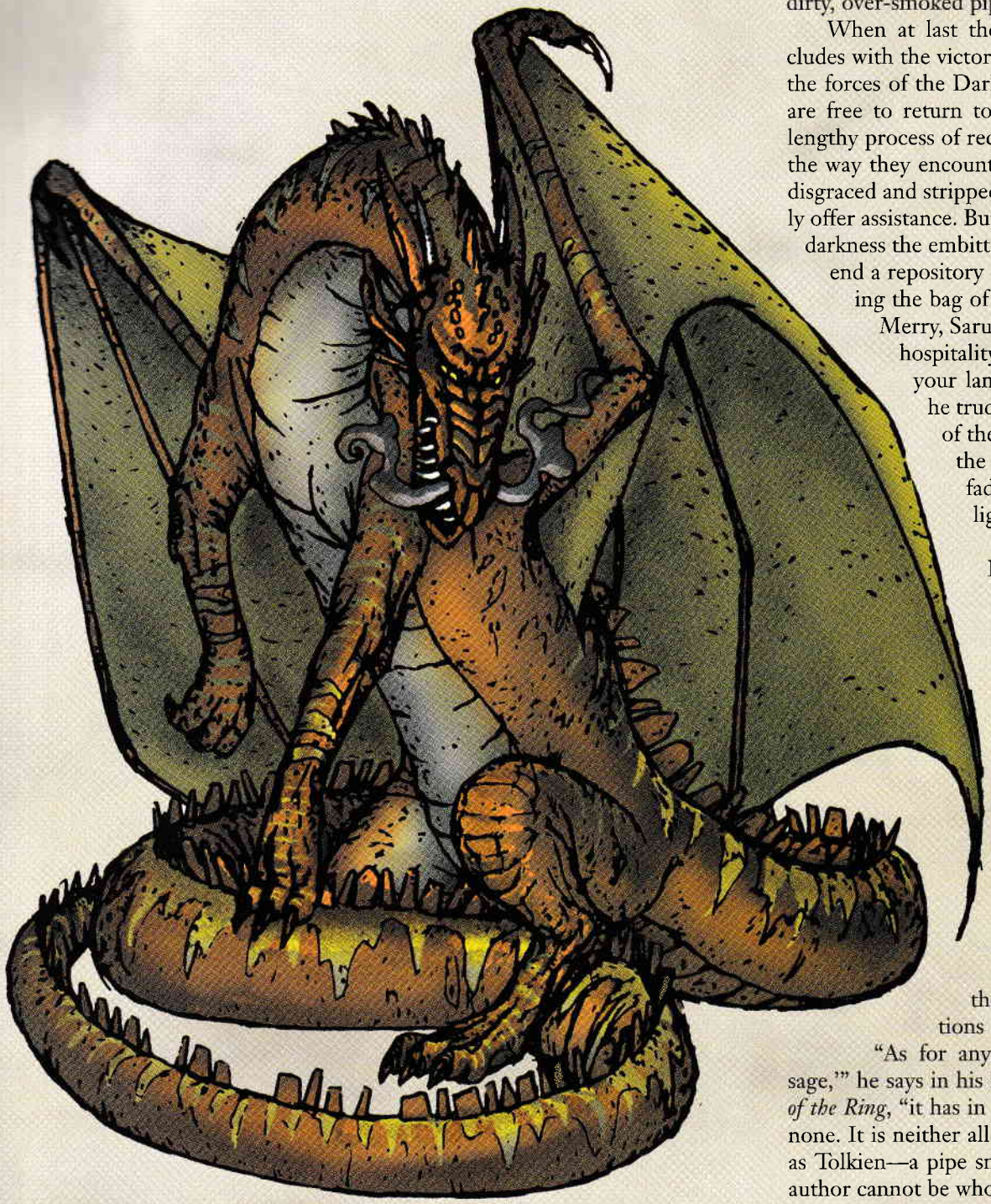
Photo courtesy Archive Photo

Pipe smoking has a significant role in both the theme and the various settings in *The Lord of the Rings*. The theme that underlies *The Hobbit* and the Ring trilogy is, on one level at least, that of the traditional morality tale. Tolkien arranges his many characters according to the conventional polarities of good and evil, light and darkness. Within the context of these polarities, pipe smoking emerges as one of the manifestations of light and warmth that are associated with moral goodness. It is just as important an element as Gandalf's feats of pyrotechnical magic, the "silver flame" of the Phial of Galadriel that lights the way through Shelob's lair, and Frodo's dagger Sting, "a silver blade" edged with "a blue flame."

Like the cheery, roaring fires in the massive hearths that distinguish the various cottages, manor houses, inns and palaces in which the protagonists take shelter, pipe smoking in the Ring saga represents comfort and safety as well as camaraderie, resolution and a solidarity of purpose. Whether resting at the Prancing Pony Inn or encamped deep within the wild, hostile territory of Mordor, the assorted hobbits, elves, dwarves and men who have joined forces to ensure the Ring's destruction take comfort in smoking, and all of them are unflinchingly generous in sharing their pipe-weed and their pipes. Merry Brandybuck is discovered relaxing with his pipe after he and Pippin, along with the Ents, have liberated Orthanc, the Tower of Isengard that is Saruman's stronghold. The reunion of these two brave hobbits with the other members of the Grey Company is appropriately celebrated with indulgence in the many barrels of pipe-weed found hidden in the Tower's storerooms. And deep within enemy territory en route to Mount Doom, surrounded by dangers of the most unimaginable kind, Sam Gamgee dreams of his pipe, only to awaken and recall that he has no pipe-weed; elsewhere, camped within the dank confines of the Mines of Moria, Gandalf takes heart from the soothing blue smoke rising from his clay.

On the other hand, the antagonists—with the exception of Saruman and the Men of Isengard—seem never to smoke at all. Distinguished by buffoonery, disorganization and an appetite for violence, the forces of the Dark Lord are best represented by the orcs, who quarrel among themselves over the most trivial matters, even to the point of murdering those of their fellows who disagree with them. And the environment in which the orcs and the other vile races live resembles nothing so much as a bitter, foul-smelling, filthy tobacco pipe belching smoke. The territories of Morgai and Gorgoroth, for instance, are described in *The Return of the King* as being cov-

Pipe smoking emerges in the trilogy as a symbol of light and warmth and is associated with moral goodness.



Original artwork by Chuck Regan

gusting sludge that leaks from the stem of a dirty, over-smoked pipe.

When at last the War of the Rings concludes with the victory of the Free Peoples over the forces of the Dark Lord, the weary hobbits are free to return to the Shire and begin the lengthy process of reconstruction. When along the way they encounter Saruman, now in exile, disgraced and stripped of power, they generously offer assistance. But like all creatures of moral darkness the embittered wizard remains to the end a repository of scorn and envy. Snatching the bag of pipe-weed offered him by Merry, Saruman returns the gesture of hospitality with a curse: "Long may your land be short of leaf!" Then he trudges away into the shadows of the forest, a representative of the darkness that now is fast fading with the coming of the light.

Tolkien's story of the Ring is a complex one, overflowing with references to the history, the lore, the places and the peoples of Middle Earth. Much of the author's genius lies in the deftness with which he integrates these things into a coherent whole that can be enjoyed as both a fantastic adventure story and a genuine work of high literary merit. In regard to the latter, though, Tolkien himself cautions us not to dig too deeply. "As for any inner meaning or 'message,'" he says in his foreword to *The Fellowship of the Ring*, "it has in the intention of its author none. It is neither allegorical nor topical." Still, as Tolkien—a pipe smoker himself—admits, an author cannot be wholly unaffected by his experiences. Perhaps, then, we might stretch the tendency to look for symbols just enough to say, "In Middle Earth, the good guys always smoke pipes." ***P&T***

ered by "a swirling smoke, dusky red at the roots, black above where it merged into the billowing canopy that roofed in all the accursed land." The volcanic Mount Doom vomits thick, malodorous smoke over "a fuming, barren, ash-ridden land." Following its occupation by Saruman's Men, the Shire itself declines into a polluted wasteland. Farmer Cotton complains that the Men are "always a-hammering and a-letting out a smoke and a stench"; the stream that runs past Bag End is itself "fouled with a steaming and stinking overflow" reminiscent of the dis-

A trilogy of *The Lord of the Rings* is now being filmed, and is scheduled to be released starting in December 2001 *(see page 10)*. While this article has concentrated on the theme of pipe smoking within the fictional world of J.R.R. Tolkien, we are planning a biographical article on Tolkien to be published when the films are released.

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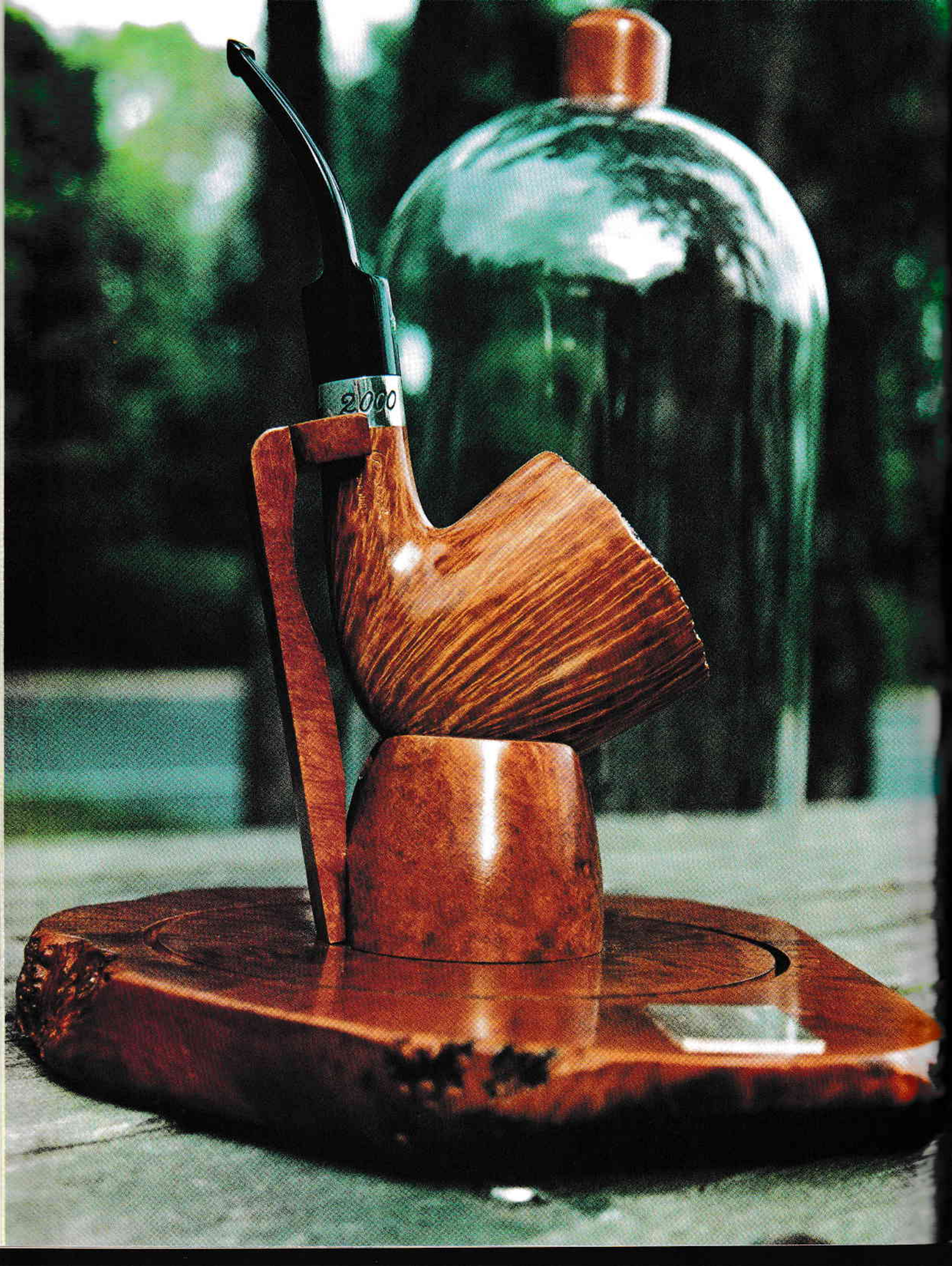
2000

The Pipes and Tobaccos Museum

Thomas Cristiano Millennium

Less than two weeks after arriving in the United States, at age 17, Thomas Cristiano was working in the pipe industry. "I was a floor boy for S.M. Frank & Company," says Cristiano. "I counted and graded blocks of wood, categorized them, counted and selected pipes and put them in stock." He has come a long way since then, but every step of that journey has been dedicated to pipes. His company, Cristom Imports & Exports, is responsible for Calabresi Smoking Pipes as well as the more upscale Thomas Cristiano Signature line of pipes. The Millennium pipe pictured here is a fine example from that line. Seven inches long and almost three inches high, it is unusually large, especially in light of its fabulous straight grain. The presentation is likewise spectacular. The pipe is housed under a glass globe, which fits tightly in a groove in the briar base. Only 125 of these pipes have been made, and this one is on display in the *Pipes and tobaccos* museum.

(Photos by Dayton H. Matlick)

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AMBER: From Resin... to Requisites for the Smoker

by Ben Rapaport

"Limpid lump with light refulgent.
Tawny tinted, cold yet warm, charms
Whence has come your mystic beauty,
Your alluring wonderous charm?"
(From the ode: To a Piece of Amber
by Walter S. Park, n.d.)

"Amber, the freezing gold, that is hot and is not cold
Has caught within its dreaming arms, the insects and the flowers
Time has kept as still as death, holding instant, every breath
Now from out our fading past, a scene which can forever last."
(Garry Platt, amber collector, Derbyshire, England, 1998)

At the outset, I want to make clear that this is not a story about amber-root finish briars from such noted pipemakers as Dunhill! This story is about a fossilized resin, a unique resin once a popular substance used in the art of pipemaking, amber. The science and morphology of amber is discussed first, and the balance of this story is about amber pipes and cheroot holders; hereafter, the word holder is used in place of cheroot holder. Just about every pipe smoker and pipe collector is familiar with those fitted amber mouthpieces attached to the smoking pipes of yesteryear; this article exposes the reader to pipes and holders once made totally of amber, but excludes any discussion of the thousands, perhaps hundreds of thousands, of short, straight solid amber cigar holders manufactured during this period, some of which are probably still in use today.

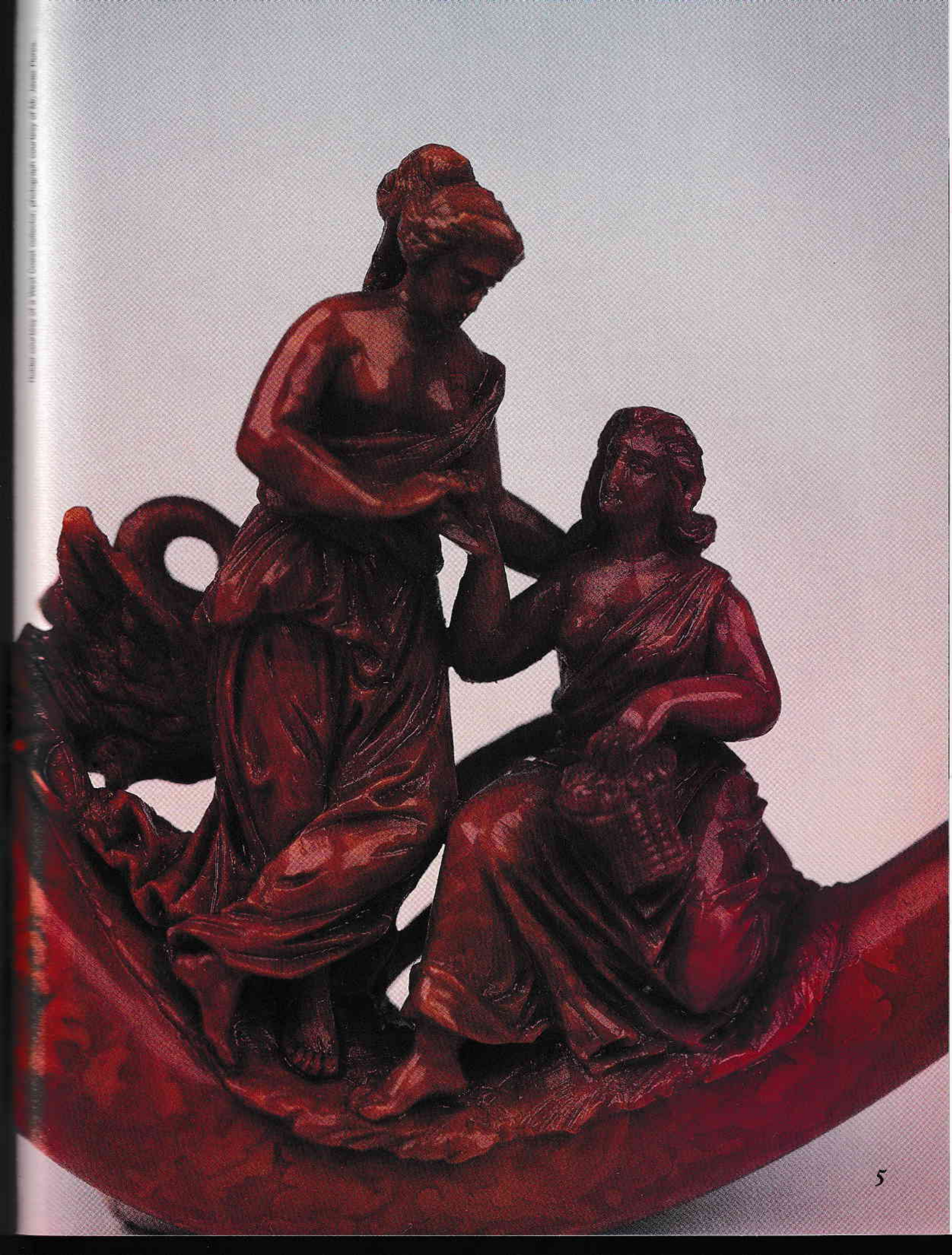
Today, the briar pipe reigns supreme in popularity, and the meerschaum pipe is still in vogue to a lesser extent. But, in much earlier times, clay, porcelain, our own Missouri meerschaum (corncob), and alternative woods such as cherry and apple were also favored as smoking pipes. Yet other mediums, such as whimsical pottery pipes and glass pipes (the British, the predominant producer of glass pipes, considered them as fairings, an archaic term to describe gifts bought at a fair) were never intended to be used by any serious pipe smoker. Metal pipes—brass, bronze, copper, iron, pewter, silver and tin—still made and used in some countries, have never been popular in the western world. Amber pipes and holders, in my opinion, like those made of pottery and glass, were impractical to smoke. Amber is not heat-resistant; it is much too brittle; it fractures too easily to take the punishment of a frenetic pipe smoker; and, in time, amber eventually discolors, loses its resilience and disintegrates. Nonetheless, many years ago, a substantial quantity of these rare amber pipes and holders were produced in Europe, and in China, at about the same time, there was the occasional amber pipe used for smoking opium.[1] Finding an antique amber pipe or holder, today, is another story.

Historical Perspective

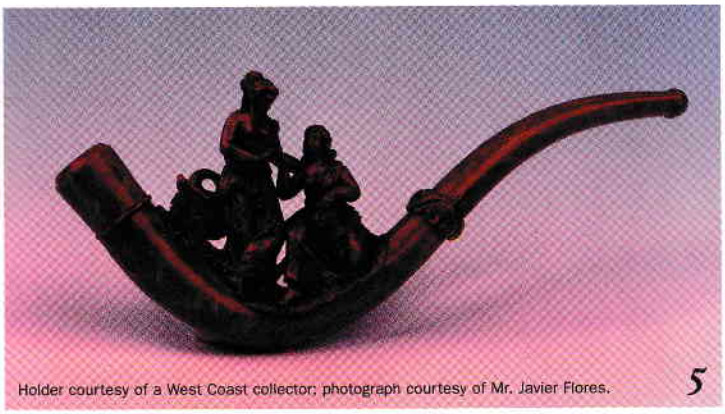
As a gemstone, amber has never been really out of vogue. For thousands of years, it was most often carved into jewelry: beads, brooches, pendants, earrings, bracelets, charms, rings, necklaces and, especially, religious objects. The oldest recorded amber artifacts—rough-hewn beads—date to around 11000 to 9000 B.C., and a large-scale amber trade began to flourish about 3100 to 2500 B.C. The Greeks called it elektron, or substance of the sun; Nicias, the Athenian general and statesman, called amber the juice of the setting sun. Pliny, the Roman historian, wrote that the price of an amber figurine exceeded the price of a healthy living slave. Ancient Germanics used amber as incense. The Chinese believed that amber was the soul of a tiger that had died and passed into the earth. And the Tibetans have a word for amber that, when translated into English, means perfumed crystal.

By the 14th century, amber guilds had been established along the Baltic Sea coast where large deposits of the highly prized transparent amber were

[1] In *Arts of Asia* magazine, Vol. 30, No. 3, May-June 2000, Barry Till's article, "The Francis and Kay Reif Collection of Amber carvings of the Qing Dynasty at the Art Gallery of Greater Victoria," features a color illustration of a hand-carved, sectional, all-amber opium pipe with a walnut-shaped wood opium bowl.



Ivories courtesy of a West Coast collector, photographs courtesy of Mr. Jacob Pfeiffer



Illustrations 1 and 2: Ulmer-shape amber pipe (ca. 1850), 13 in. l., 3.3 in. w. Illustration 3: Rágóczy-shape amber pipe (ca. 1850), 13 in. l., 3 in. w. Illustration 4: Amber holder of Leda and the Swan (ca. 1875), 9.5 in. l., 3 in. h. Illustration 5: Amber holder of two high-relief-carved maidens (ca. 1875), 6 in. l., 3 in. h.

found. During the 16th and 17th centuries, craftsmen perfected the methods of sculpting, relief carving and encrustation in amber. The most famous object of amber art was a gift from King Frederick Wilhelm I of Prussia to Czar Peter the Great of Russia, a room, the walls of which consisted of 22 panels completely covered in a mosaic of more than 100,000 pieces—using some six tons of amber—meticulously carved and backed in gold leaf that took 10 years to create. In 1755, this chamber was installed in the Ekatarininsky Palace, Kaliningrad, near St. Petersburg, but during World War II the panels were dismantled and hidden. Because the originals have never been recovered, Russian artisans, since 1979, have been creating a replica of this room using archival photographs.

Between 1895 and 1900 alone, about 2.2 million pounds of Baltic amber were used to make jewelry; that was a lot of amber mined and formed into trinkets in just a five-year period! Recent renewed interest in amber, according to some gemologists, has been generated by its starring role in the 1993 movie, Jurassic Park, which highlighted amber's occasional (flora and fauna) inclusions. (For those who did not see the movie, dinosaur DNA was extracted from a mosquito trapped in amber.) Ever since, worldwide demand for amber jewelry has surged.

What is Amber?

Amber, the arboreal gold, is an enigmatic object of beauty. It is considered both a mineral and a semiprecious stone. Amber (succinite or succinic acid), often identified as the natural plastic, is not a true mineral, because it has no consistent chemical structure, it defies a precise chemical nomenclature, and it is not reliably quantifiable. Amber is classified as to whether it is found in the sea or on land. Amber sourced to in or near the sea can take the form of scoopstone, for example, that is gathered from seaweed.

Amber found on land begins as either resin exuded from tree species that are now extinct (but the reason for the exudation has never been fully understood nor scientifically explained), or as pit amber mined from rock strata. Pit amber is usually in the shape of rough lumps of varying size that retain their shape from the time they were originally formed. The principal terrestrial source of amber is the resin from trees, rather than from rocks. When the resin is released from a tree, it goes through a metamorphosis from resin—by polymerization and oxidation—and matures as copal. As copal, the resin's color changes over time; a piece of translucent yellow amber may gradually darken, become red and, eventually, completely dark. This metamorphosis can take hundreds of thousands, even millions of years.

The color range of amber is exceptionally wide; the range could fill an artist's palette or be found in a rainbow—at least 80 variant colors are

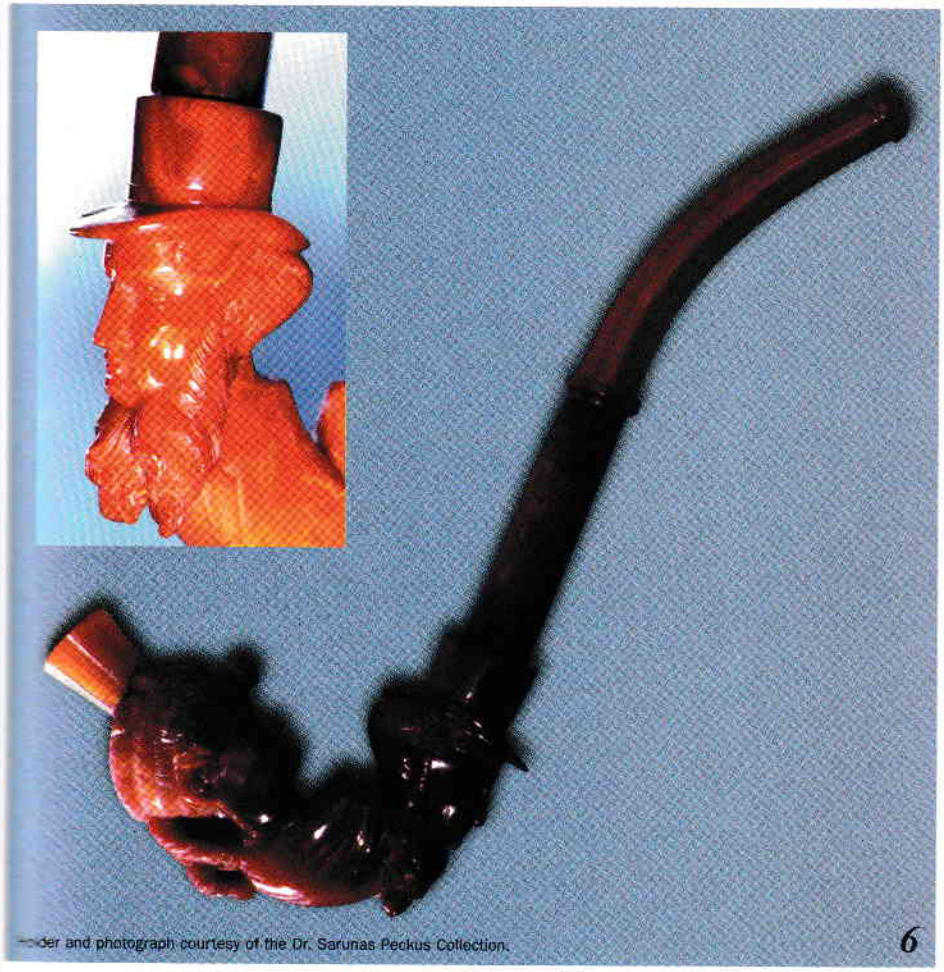


Illustration 6: Metamorphic amber holder, figurative bust of a Victorian lady (ca. 1875), 6.5 in. l., 2.5 in. h. Illustration 7: Amber and meerschaum holder, figurative bust of a Victorian woman (ca. 1875), 7 in. l., 2.5 in. h.

known—but the most abundant substances tend to be in the range of yellow-orange. Essentially, when mined or dredged up and cleaned, amber is a clear golden yellow, unless it contains impurities that produce colors such as red, brown, green or black. Some amber pieces are cloudy and opaque, and, interestingly enough, if droplets of water or air bubbles are captured in the resin, these pieces are a dense near-white, osseous (bone or pearl) color resembling meerschaum. One convenient way to describe amber's color is by its turbidity, the extent to which it is clear or cloudy, the turbidity contingent on the size and density of air bubbles contained in the sample. The other method is to describe its hue, or degree of transparency, because the amber's hue ranges from transparent but with fine clouding, to dense clouding with white patches, and to every variant in between these two extremes.

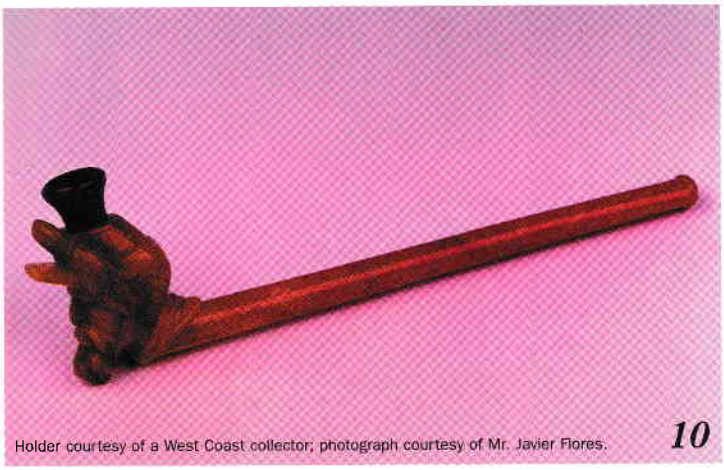
Amber probably can be found throughout the world, but the two main sources are the Baltic States for the older, preferred amber, especially now that the economies of Eastern Europe have been liberalized, and the Dominican Republic, where the world's second-largest deposit of amber in shades of blue, green and red is often found with inclusions. Smaller deposits are found in Venezuela, Russia, Romania and Burma, along with Mexico and Colombia, two relatively new commercial sources. As stated previously, fossilized resin containing succinic acid is amber. Many other fossil resins, too numerous to mention, are almost always devoid of succinic acid and inclusions.

Amberoid, ambroid, or "pressed" amber is composed of a residue of small pieces that are fused together. Pressed amber can be easily recognized by the unusual changes of color and by the brownish tinge, becoming darker on the surface when heated. Another substance responding somewhat like amber, Kauri gum from New Zealand, is also a resin. Because of its qualities of coloration, translucence and fracturing, it cannot be distinguished from many specimens of Baltic area amber.

Because amber is a poor conductor of heat, it always feels warm to the touch. This is not the singular determinant of true amber; true amber can be tested in many ways. Using scratch sticks, amber can be subjected to a hardness test. If a hot needle is applied to amber, it melts slowly (as opposed to copal, which melts rapidly), and it emits sooty fumes that have a light, fragrant odor. It is unaffected in an acetone solubility test. Amber fluoresces a pale shade of blue under short-wave ultraviolet light. Rub amber vigorously on a soft cloth, and it may not only emit a faint resinous fragrance, but also become heavily charged with static electricity. After washing amber in mild soapy water, it has relatively no taste, whereas most fake, look-alike substances and plastic emit an unpleasant or chemical taste.

Pipe and photograph courtesy of the Ms. Marseille D. Jaco Collection. 8

Holder and photograph courtesy of Mr. Frank P. Burla, Curator/Collector. 9



Holder courtesy of a West Coast collector; photograph courtesy of Mr. Javier Flores. 10

Holder and photograph courtesy of Dr. Sarunas Peckus. 11

Illustration 8: Amber pipe in the shape of an English clay cutty (ca. 1900), 5 in. l. Illustration 9: Diminutive two-piece red amber holder of Swiss provenance (ca. 1900), 4.75 in. l. Illustration 10: Amber holder, figurative head of French Zouave (ca. 1875), 6.5 in. l., 2 in. h. Illustration 11: Three-piece yellow amber holder (ca. 1900), 7 in. l., 2 in. h.

Amber floats in salty lukewarm water. When cut with a sharp knife, amber fractures and splinters.

Amber in the Pipe Trade

Enough about amber as resin. What about amber as smoker's art? Amber is a remarkable medium in which to work. It can be turned on a lathe. Using simple hand-tools, it can be filed, rasped, shaved, ground, sanded, and then polished with a fine cloth to a high mirror-like glaze; this glaze is so durable that slight temperature changes caused by smoking or mechanical friction do not affect it. Finished amber is attractive, and if it is wholly transparent, it gives off a striking quality and luster. It is lightweight, beautiful to the eye, easy to clean and tasteless. It is a substance hard enough to resist teeth marks. It retains its smooth surface while exposed to saliva. It does not transmit heat rapidly or burn the lips. Using diligence and some of the same hand-tools that a meerschaum carver would have used, amber can be drilled and then immersed in hot linseed oil to attain the required pliability for shaping into a curved mouthpiece. What further justification was needed to introduce amber to the burgeoning pipe trade of the mid- to late 1800s? This is why amber was the king of mouthpieces for nearly three-quarters of a century.

So, for about 75 years, more or less, beginning around 1850, amber mouthpieces were married to just about every meerschaum pipe and holder produced and, almost as often, amber mouthpieces were fitted to calabash pipes and to the better brands of briars. Hunger states: "Of course amber has always been of great importance to the smoker, in cigarette holders, mouthpieces and pipe stems. It is extremely pleasant used in this way and exerts a cooling influence on the smoke that passes through it. Some of the most beautiful pieces of opaque

2 Rosa Hunger, *The Magic of Amber*, 1977, 4 and 7.

3 Anonymous, "*An Arm-Chair in the Smoking Room: Or Fiction, Anecdote, Humour, and Fancy For Dreamy Half-Hours. With Notes on Cigars, Meerschaums, and Smoking, From Various Pens*, 1868, 342.

4 George Zorn & Co., *Pipes, Matches, Walking Canes, and Playing Cards*, Illustrated Catalogue, 3rd edition, ca. 1886-87, 29.

5 "Use of Amber," *http://www.emporia.edu/earthsci/amber/uses.htm*, 1. Although no statistics for the total quantity of amber mined and manufactured in this period are available, if the statement is accurate, and given an arithmetic (not geometric) growth in amber production from 1895-1900 to the 1920s, one half of this extrapolated amount used only for smokers' articles would have been an enormous quantity indeed!

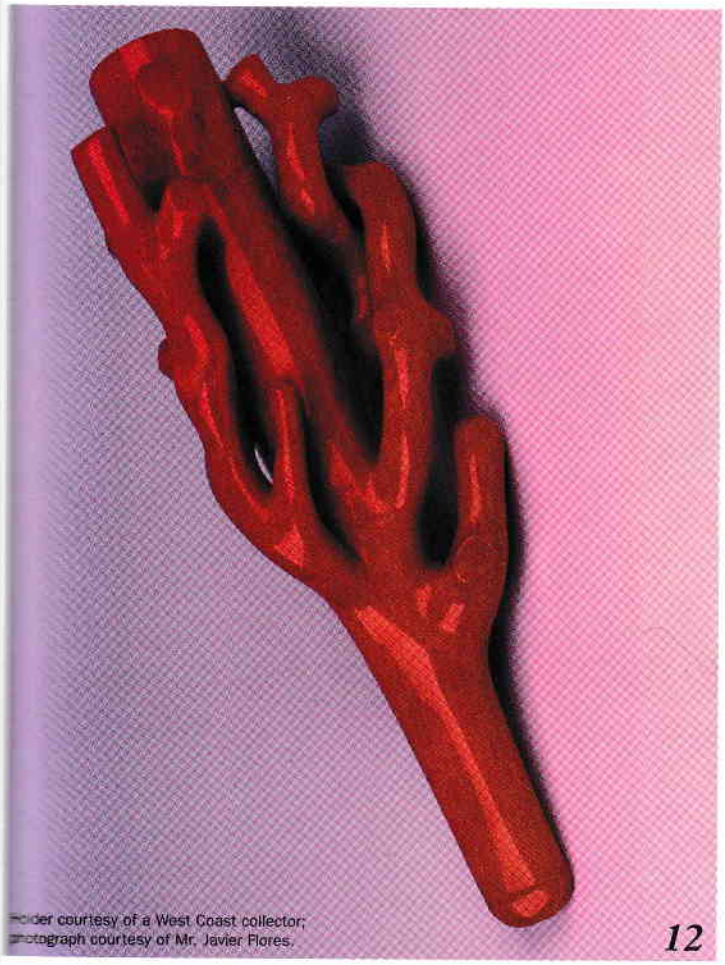


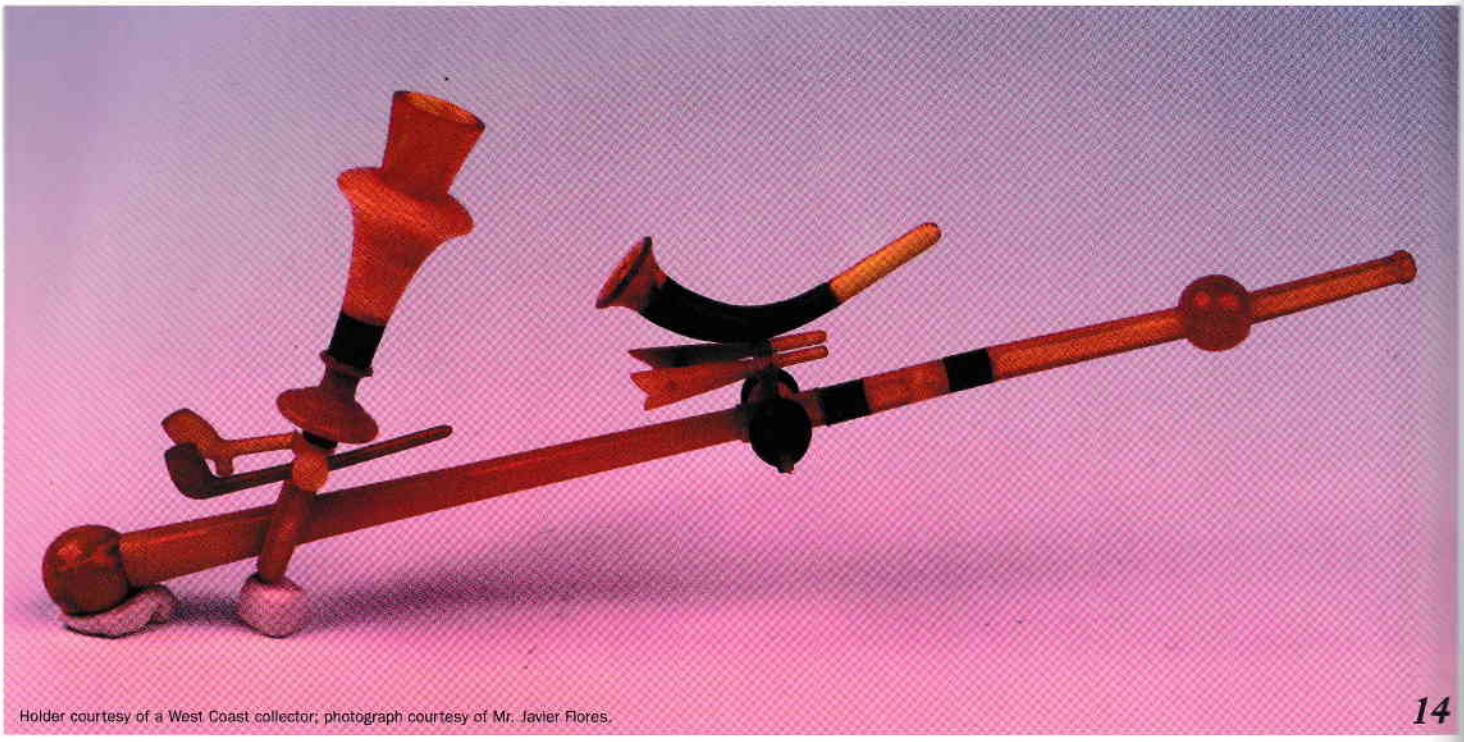
Illustration 12: Amber holder, coral formation (ca. 1925), 8 in. l., 3 in. w. Illustration 13: Amber holder, wheelbarrow with wine cask (ca. 1925), 8 in. l. (stem), 5 in. w., 2.5 in. h.

amber have been used as mouthpieces for Turkish hookahs."[2] In the view of another: "If a pipe is mounted with a long piece of good amber without a flaw in it, it is pretty sure to be a good pipe. Those of an indifferent quality are seldom carefully and artistically mounted."[3] "The cloudy amber is the strongest and is the most liked in Europe, the Orient, and in China; while in America, the clear pieces are preferred."[4]

In the early 1900s, a prevalent belief was that amber possessed germicidal properties, so a vast amount of amber was used to manufacture articles for the smoker. A report of the period states: "In the 1920s one-half of the production of amber went for the manufacture of articles for smokers, cigar/cigarette-holders, mouth-pieces [sic.] for pipes."[5] Amber was then the most popular mouthpiece substance until its use began to decline at about the time when pipe-smoker interest in ornately carved meerschaums waned, and when less expensive alternative materials, such as rubber, redolite, celluloid and horn were introduced. Although no one knows for sure, I suspect that the change to alternative materials for mouthpieces started sometime in the early 1900s. In the second quarter of the last century, even more substances appropriate for use as mouthpieces—Delrin, composition, ebonite and nylon—were introduced. Today, the mouthpieces du jour are made of acrylic resin, Lucite and other pheno-resins. An oft-quoted phrase in today's gem trade is that crude amber costs about $33 per inch. Today, the market price range for a piece of polished amber, roughly 20 x 20 x 5 millimeters in size, of above-average beauty, and containing no inclusions of value, is between $150 and $200. So if anyone has access to a source of amber and knows someone sufficiently dexterous to manipulate it, replacing a damaged or missing mouthpiece with one of finished and fitted amber could cost more than the original investment in the pipe.

A Sampling of Amber Pipes and Holders

Pipemaking in the late 19th to early 20th century was still sort of a cottage industry or a loose confederation, and while many pipecarvers were members of guilds, both here and abroad, the trade was composed mostly of many small independent shops. A few of the late 19th century pipe factory catalogs that I own illustrate that they employed amber-turners. It is also likely that these turners, working alone, supplied mouthpieces to the pipe trade and supplied jewelry to other outlets. No doubt, many meerschaum pipe-smiths were as adept carving amber as they were carving in their primary medium. It is my belief that, during this period, as the pipe trade began to experience less demand for amber mouthpieces—or increased demand for less costly mouthpieces made of alternative materials—some of these same skilled amber and meerschaum artisans applied their talent to



Holder courtesy of a West Coast collector; photograph courtesy of Mr. Javier Flores. 14

Illustration 14: Amber "pipe of pipes" collage (ca. 1925), 3 in. h., 6 in. l.

crafting some rather unusual pipes and holders from this raw material. And why do I suggest this? Because almost every pipe and holder crafted of amber that I have seen in more than 40 years of collecting antique pipes—save one or two—seems, by design, style, motif and form, to be of very late 19th - early 20th century manufacture; the serious student of pipe history—and I hope *P&T* readers—will agree that the pipes and holders illustrated in this article evidence this view.

What is illustrated in this article represents a wide variety of shapes and styles made most probably sometime between 1850 and 1930. Although most assume, more or less, a shape similar to either a pipe or a holder, I contend that none of these, nor the vast majority of so many others in private collections or museums, would have appealed to an inveterate pipe or cigar smoker then or now. Given their individuality, I surmise that each was either made on order, perhaps to commemorate a special event (and not necessarily to celebrate tobacco or smoking); perhaps as a conversation piece, memento or gift; or, just as likely, any skilled craftsman who had both idle time and the raw material could have capriciously produced these pipes and holders as knickknacks. Regardless of their *raison d'être*, I have to credit these craftsmen with both common sense and an intimate familiarity with the physical properties of amber; hence, I cannot accept that amber pipes and holders such as these were ever merchandised to serious pipe and cigar aficionados.

The pipes and holders are introduced using two criteria—their similarities and, to the extent possible, their approximate chronology. The solid amber pipe (*Illustration 1*) is reminiscent of the Ulmer Maserholz (literally, veined or bird's-eye wood) pipe bowl, a specific bowl shape attributed to the pipemaking center of Ulm, Germany. This bowl was crafted from one piece of rich orange amber, has a silver shank mount, and the turned amber stem is of yellow amber. This pipe has two interesting attributes: (a) a fitted, chamois-lined carrying case, which almost never accompanied an Ulmer, and (b) an incused cameo décor set into the silver windcap (*Illustration 2*). The second exceptional amber pipe (*Illustration 3*) is an early 19th century standard shape developed in Hungary known as Rágóczy, named after a once-famous Hungarian prince. The bowl of this pipe was also crafted from a solid piece of deep orange amber; it has a silver windcap and shank mount, and its fitted and turned amber stem with duckbill mouthpiece is a patchwork composed of several individual sections of various amber colors, alternating with small bands of polished gutta-percha.

From all outward appearances, the next several holders are, I believe, from the late 19th century. The first (*Illustration 4*) is a finely executed expression of the mythological Spartan queen, Leda, and the Swan (Zeus), carved from a single piece of amber; the logo embossed in the fitted case is that of the renowned shop of Ludwig Hartmann & Eidam in Vienna, Austria. Next is a similar holder (*Illustration 5*) with two maidens, intricately carved in high relief; careful inspection reveals a swan in the background, and while this is not a typical Leda and the Swan configuration, it could have been either one artisan's interpretation of Leda, or merely his depiction of a bucolic scene. The next holder (*Illustration 6*) is a metamorphic, because it not only exhibits the bust and torso of a typically *haute couture* Victorian lady but, when turned upside down to view the intersection of the bowl and shank, it also exhibits the head of a bearded gentleman in a stovepipe hat! The fitted case for this holder is stamped Carl Hiess, another respected Viennese producer of fine-quality meerschaum pipes and holders. The last holder in this group (*Illustration 7*), the bust of a Victorian woman wearing a bonnet, is rather interesting, because it represents the ideal marriage of amber and meerschaum. Because this holder has a meerschaum coloring bowl, I suppose one could safely smoke a cheroot without damaging the amber.

The next illustrations are of pipes and holders grouped together because they, too, have some similarities: they are small-

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ish; were probably made around the turn of the century; may have been destined as gifts to the fairer sex; and are of a very simple, plain design. The first of these (*Illustration 8*) is a one-piece solid amber pipe fabricated in the image of an English clay cutty with a forward-sloping bowl and a spur or heel. The next (*Illustration 9*) is a petite holder in very rare red amber with octagonal-paneled bowl and push stem, probably one made especially for a lady. The next (*Illustration 10*) is a long, diminutive holder executed from one piece of orange-red amber which is terminated as a figurative head of a bearded French Zouave in the characteristic military hat, the kepi; a meerschaum coloring bowl is included. The last of this group (*Illustration 11*) is a delightfully curved three-piece ensemble in uniform yellow amber fitted with a metal retaining chain.

Because of their visual effect, I save for the last, three curious, singular and striking amber expressions. The first of this group (*Illustration 12*) is a relatively contemporary holder executed as a coral formation, attributed to one of the more notable Parisian pipe shops, Aux Carrières d'Écume. The last two, although I call them pseudo-smoking utensils, are truly amber *pièces de résistance*, and the reader can easily discern why. In my opinion, these are two of the rarest amber smoking utensils in existence. They exude finesse, refinement, delicacy, affluence, yet they are quite *outré*, exaggerated, even farcical. Both reinforce my theory that, just maybe, they are the products of idle time and a ready source of amber when demand for amber mouthpieces had declined markedly. The wine cask in a wheelbarrow (*Illustration 13*)—I don't know what else to call it!—is a mixed media composition of amber with ebonite and ivory accents. The last (*Illustration 14*), even more extreme than the previous, is a delightful, light, airy, but fragile, modern-art collage of mini-pipes in various shapes and sizes, the artist having integrated ebonite to highlight and accent each component.

Although the number of examples exhibited in this article is not extensive, one can readily see that all these pipes and holders, however impractical as smoking utensils, are individual expressions from very imaginative craftsmen. High art forms? Without a doubt! To die for? Absolutely! These rare utensils are very difficult to find and, when found, are very costly. One reason these pseudo-pipes and holders may not be found with great frequency is their characteristic fragility. If treated or stored improperly, the amber would not have survived the ravages of time and neglect.

Preserving Amber

Those who own pipes with amber mouthpieces, solid amber pipes, or amber holders should exercise extreme care to preserve them. Keep them far from hairspray, perfume, soap, detergents, lard, salad oil and commercial jewelry cleaning solutions. Do not place amber near heating ducts or in direct sunshine, and a lighted showcase exhibiting amber pieces should be properly ventilated. Store amber where it cannot make contact with any type of metal. Dust and perspiration can be removed with clean, lukewarm water and a soft flannel cloth. Some gemologists recommend that amber that appears dried (excessively striated) can be rubbed with clear olive oil, the excess oil removed with a soft cloth to restore the original gloss.

Where to See Amber

Most fine arts museums, among them the American Museum of Natural History, New York, and the Smithsonian, Washington, D.C., have some amber art objects in their permanent collections, but I am not confident that the casual visitor will find amber pipes or holders in any general museum. Expect to see lots of amber mouthpieces and, perhaps, the occasional amber pipe or holder in most of the tobacco museums situated around the world. For anyone interested in pursuing further research, I list the addresses of a few of the more noteworthy amber museums, followed by a brief English-language bibliography.

I hope that the reader is now more informed about a little-known aspect of pipemaking now revealed. Although the pipes and holders illustrated in this brief review of amber never were practical, they are a testament to the artistic achievement of a select group of pipemakers and amber turners now long gone. Nevertheless, the devotees of the art and craft of smoking who read this article accompanied by a handful of unique amber objets d'art now can add another medium/material to their pipe lexicon, that of the Jurassic gem. ***P&T***

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DENMARK: Geologisk Museum, Copenhagen, and Skive Museum, Havnevej 14, DK-7800 Skive

DOMINICAN REPUBLIC: Museo Mundo de Ambar, Arz. Meriño 452, esquina Restauración, Zona Colonial, Santo Domingo, D.N.

GERMANY: Deutsches Bernsteinmuseum Ribnitz-Damgarten, Mecklenburg-Pomerania; Natural Museum of Humboldt University, Berlin, Germany; and State Museum of Natural History, Stuttgart

LITHUANIA: Gintaro Muziejus, Vytauto 17, 5720 Palanga, Lithuania
POLAND: Malbork Museum, Malbork, and Museum of the Earth, Warsaw

RUSSIA: Kaliningrad Amber Museum, P1, Vasilevskovo, Kaliningrad

SWEDEN: Bärnstens Museet Kämpinge, Kämpinge, and Swedish Amber Museum, S. Mariav. 4, 236 35 Höllviken

UNITED STATES: The Amber Institute, 4405 Northwest Queens, Corvallis, Oregon 79330

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This is a straight pipe designed to stand on its own without a pipe rest, though the heel is not noticeably flattened. The balance is perfect. It is a comfortable 2 inches tall and 6 inches long, with an outside bowl diameter of 1.5 inches, and an inside bowl diameter of 13/16 inches. The black acrylic saddle-style mouthpiece features the famous Castello white bar logo.

The heavy flush-mounted sterling silver band is perhaps the pipe's most outstanding feature. The *Pipes and tobaccos* logo is embossed on the top, and a tobacco leaf on the underside, for a stunning presentation. Each pipe is numbered, up to 250. The pipes are available in five grades: Sea Rock ($390); Old Antiquari ($450); Trademark ($450); Castello ($580); and Collection ($770). These are truly handmade pipes, so each has its own personality, although all are made to the shape you see in these photographs. Some have smooth tops, some rough; colors include tan, brown, black, red and natural (though not all colors are available in all grades). There have even been a few panels and a few spiral-bowled pipes among the 250. But all are variations on the theme pictured here.

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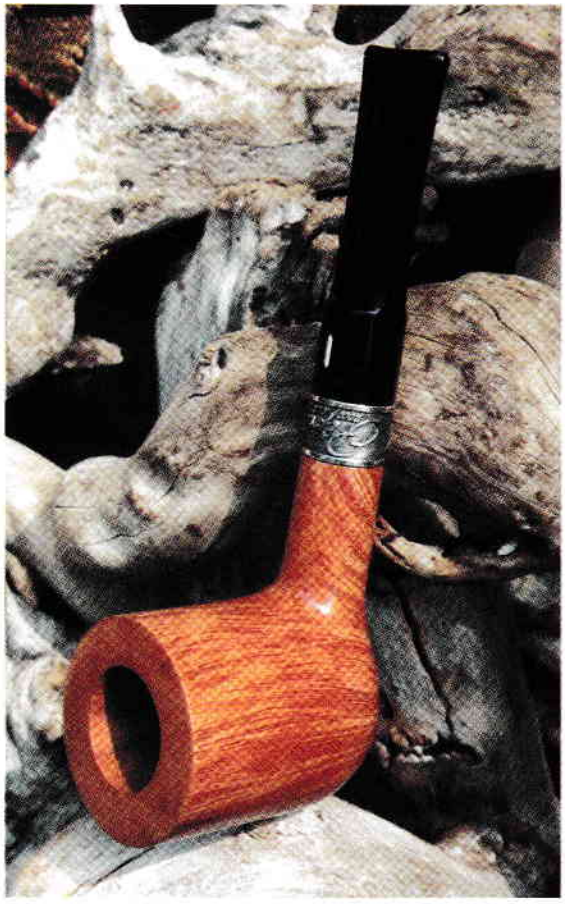

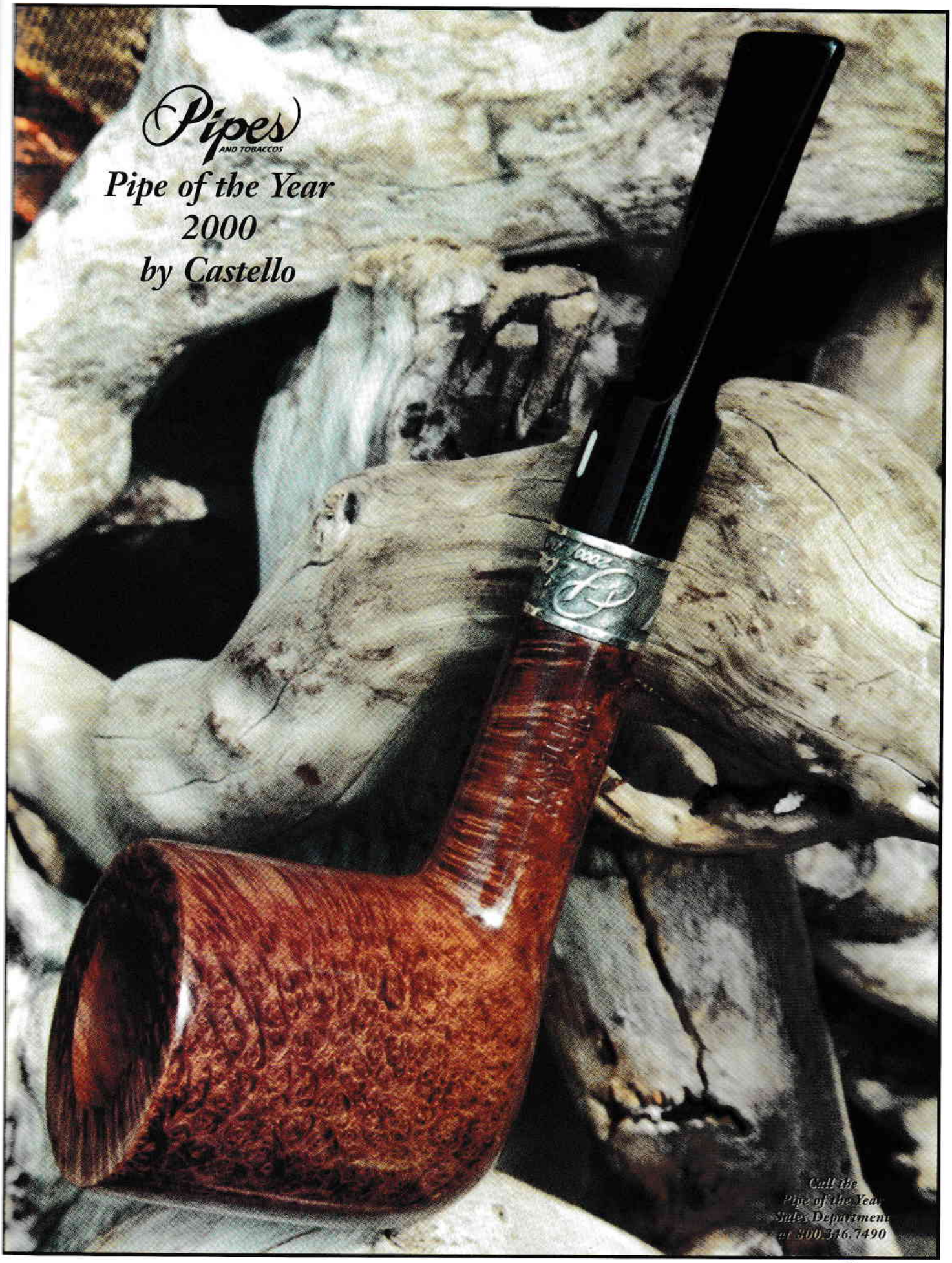
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Architectural Design

Peter Matzhold has incorporated his training in architecture into a distinctive style of design

by Greg Paschak

Austria! The name of the country manifests empire, artistry, civility and culture of the highest levels. Salzburg, Mozart, Strauss, "The Sound of Music," the Kaiser Franz Joseph, palaces, castles—all names and places that elicit images of history and the highest levels of culture. Long have this country and its people been associated with the finer things in life (the Romans founded Vienna some 2,000 years ago). The Austrian people themselves are gracious in that most wonderful "old world" manner that bespeaks a level of cultural sophistication that has survived many generations and the ravages of history. Yet they treat visitors with an almost familial warmth.

Austria's preeminent pipe carver, Peter Matzhold, began his working

career as an architect, not as a pipe carver; but after a few years, he discovered his passion for pipemaking. After making several pipes for himself and his friends, he determined to make this his full-time profession and he created his workshop at his home in Austria's second largest city, Graz.

Matzhold is an engaging, soft-spoken 48-year-old, with typical Austrian reserve and charm. His pipes reflect his disposition and his architectural bent for the finest quality and standard of craftsmanship, and his pipes are a testament to passion of craftsmanship combined with an innate knowledge and appreciation of briar wood.

Matzhold has been refining his art and creating pipes for some 20 years. What was his initial motivation in creating pipes? This question brought one of Matzhold's easy smiles, and a simple answer: economy. As an architecture student, Matzhold could not afford the cost of a good pipe, so he decided to try his own hand at carving one to answer his own artistic and architectural bents, and save some money. Then, from what had been plain expediency grew greater skill, artistry and passion for the crafting of fine briars. His pipes were first noticed while he was working at an architecture firm. A gallery owner in the city of Basel in Switzerland noticed the pipe that Matzhold was smoking and asked where he had gotten it. Finding that Matzhold had created it, he suggested that Matzhold should show his pipes to the general public. Matzhold hesitated at this suggestion, citing his inexperience. However, after further urging, Matzhold relented and a showing of his pipes was arranged at the gallery. His pipes garnered rave reviews, and Matzhold decided that he would give himself over to the profession of creating fine pipes.

Setting up shop in his home in Graz, he began his work. Matzhold's wife, Helene (who speaks excellent Italian), would become his partner, negotiating with the cutter who collects the briar that Matzhold painstakingly selects for his pipes. His selection of briar (the source of which he wishes politely to remain secret) and his ability to see into the briar he selects allow him to procure nothing but the straightest, tightest grain. The merest mention of fill or putty is enough to draw an Austrian scowl of disdain. Such items end up in the refuse bin before very long, or they are smoked by Matzhold himself (rough-hewn and ugly—and without fills) as he produces pipes of the highest quality for collectors. His selection of briar is scrupulous and even extends to obtaining rare whole briar tubers, from which he can cut his own plateau block.

His selection of briar begins with an annual visit to his cutter (who actually gathers the briar) and a long rummage through 5,000 to 10,000 available blocks. This process of selecting briar can take a week to perform. Matzhold reveals that the blocks are gathered from around the Mediterranean, from areas such as Corsica, Sicily, Tuscany and the south of France—but his definitive locations remain secret. From a virtual mountain of briar, Matzhold selects 400 to

500 of the finest plateau (no ebauchon) blocks for his pipes. This done, the blocks are returned to the workshop, where they are placed in the loft under controlled climate control to age for four to five years until he feels they are ready to be worked. He does not oil-cure his pipes at all, finding such steps unnecessary because of the aging of the individual blocks. Being so cured, Matzhold's pipes are surprisingly light for their size. His annual production of pipes is about 200, and his overstock of wood is a hedge against bad years of briar harvest or extremely high prices for wood.

For Matzhold, the form must flow and follow a smooth line. This no doubt emanates from his architectural studies. Even though many years have passed since his architect days, a stroll through Vienna with Matzhold will find him analyzing the buildings around him with the critical eye of an architect. The elements of form and function are deeply embedded and extend to many aspects of his pipe production. His characteristic half-saddle bit (which Matzhold prefers, but does not slavishly adhere to) is one such element. "The full side of the half saddle generally follows the flowing line of the pipe," Matzhold indicates, his finger tracing the fluid curve of one of his pipes. Indeed, his bits are masterfully constructed. The tenons have a countersunk draft hole to facilitate a smooth airflow from the stem to the bit, and the vulcanite (his preferred medium for bits) is formed into elegant, well-finished mouthpieces. Some are conventional in nature. Others are more fan-tailed, in keeping with the line and figure of the pipe. A close examination of a junction of briar and vulcanite reveals a nearly seamless joining. Matzhold says he prefers vulcanite over acrylic materials because it provides the feel and finish that is the most pleasing to

No putty is ever used in a Matzhold pipe, and he works exclusively in smooth finishes, so neither rustication nor sandblasting can save a flawed pipe. If a flaw appears during carving, the pipe must be discarded—although Matzhold himself will sometimes smoke an unfinished, flawed pipe rather than indulge himself with a marketable specimen.

him. Its comfort and its softly glowing, lustrous finish are what appeal most to him. Acrylic, while more durable and available in many colors, is too hard, too artificial. In addition, the particular aroma of acrylic as it is being worked is objectionable to Matzhold. All the bits are hand-cut, and this skill has provided Matzhold a second income, as he does many repairs on vulcanite bits and is an official Dunhill pipe repairman. Indeed, the repairing of pipes occupies a considerable bit of Matzhold's time, but this only helps to keep his skills honed. And though time-consuming, Matzhold will attest that it helps to keep the business end of things running smoothly.

Attached to his wonderful bit work are briars of truly fine quality. The straight grains are handled in a variety of ways, with the grain radiating from the top or the bottom of the pipe, depending on the design or mood he wishes to give the pipe. Cross-grain applications leave stunning bird's-eye on two sides of the pipe. Matzhold prefers unfiltered pipes, but grudgingly produces many filtered pipes for the European market, where filtered pipes are more prevalent. The presence of a filter makes the shank of the pipe much larger than Matzhold likes and takes away from the more delicate form that he strives for.

When he started producing pipes, Matzhold gave vent to his artistic side by producing fanciful creations with an organic bent, such as a snail-like briar sinuously winding its way around the bit or a poker shape that incorporated lips in the juncture of bit and briar to give the impression of the pipe smoking the smoker. As his time and skills increased, a gradual shift to the more classical and less organic shapes and styles of pipes took over. Now, Matzhold takes classical shapes and makes slight alterations and takes liberties with the form in general, but not to extreme degrees. The hardest form

Peter Matzhold ages his briar under carefully controlled conditions at his workshop, which is part of his home in Graz, Austria. He sometimes starts with an entire briar burl (top) and cuts his own plateau blocks, though most of his briar comes in specially selected blocks from the sawmill.

for Matzhold to work with (given his preference for extremely tight, straight grain) is the Canadian. "The Canadian shape," says Matzhold, "is a hard shape, as it is a long shape, and it is very difficult to find a block that has the grain to do this." He indicates the progression of the grain from the front of the bowl to the end of the stem: "It takes a long time to find just the right block of wood that will accommodate the length of a Canadian bowl and stem in a straight-grain pipe. In a cross-grain application, it is easier to make the Canadian shape."

One of Matzhold's preferred treatments is that of incorporating other woods, such as olive wood, into the ferrule or stem of the pipe. Why olive? Olive often grows near briar and Matzhold feels that there is a synergy between the woods. Another favorite is oak, and some horn applications also have been done, but whatever the addition, it is always a natural product. No gold or silver mountings or acrylic trim applications are found on his pipes. Matzhold prefers natural products and claims no proficiency in gold- or silversmithing.

Matzhold pipes vary in color from one pipe to the next according to the nature of the briar. "I use just one stain, and that is very slight," he says. "It makes the wood look like it was just made wet. This way, the briar will color naturally as the pipe is smoked. Also, the briar blocks are all different and will color to naturally different tones, so I do not need many different stains."

The tobacco chamber is drilled in a series of passes with increasingly wider diameter bits, which are made by a toolmaker to Matzhold's specifications. He prefers a more rounded bottom to the tobacco chamber rather than a pointed or flat bottom. A pipe cleaner run from bit to bowl will pass without blockage because all the holes in the bit and stem line up with architectural accuracy. More hand work is involved in this, as the smoke hole in the stem is drilled with a brace and bit. All smoke holes are drilled precisely to a 4 mm diameter.

No bowl coating is used in Matzhold's pipes. In fact, no pre-treatment of any kind is given to the bowl, other than the careful drilling, with attention to not burning the interior of the bowl by being too aggressive with the drill press. A drill press is used rather than turning the interior of the bowl on the lathe. Matzhold says this allows a light touch and will not burn the interior of the bowl. This leaves a smooth (but with enough tooth to hold cake) finish to the tobacco chamber. Also, the draft hole and tobacco chamber meet exactly where they should, the result of careful planning and craftsmanship and hand labor.

Custom designs requested by customers are done, and in fact can call upon the best of Matzhold's skill to complete. It may take weeks just to find the right block of wood to fit the customer's desired parameters, for the shape must be "in the block" for Matzhold to release it. He may go through nearly his entire stock of briar blocks before settling on the perfect block for the job at hand.

Peter Matzhold pipes are graded from A to G, with A being the first (or lowest) grade. But with such good grain on each pipe, the question is, how is the grading gauged? Matzhold says that in the A grade, there may be a pit or two, perhaps a small spot, or the grain may widen excessively in key areas, and this will earn the pipe a relatively low A grade.

The G grade is the highest of the Peter Matzhold regular pipes and is exceptional in form, grain and construction. There is one superlative grade that is available: the CU grade. The C represents Casper, Matzhold's son, and the U for Una, his daughter. His children are

his greatest treasures and donate their initials for his finest creations.

The lightness, the visual texture of the straight-grain briar, the tactile sensuality and the quality of craftsmanship follow through to the smoking qualities of the pipes. The Italian briar provides the expected lovely flavor and wrings the best out of what fine pipe tobaccos have to offer. One could very well describe it as an almost explosive flavor potential that the pipe obtains from the tobacco. The finesse and expertise in the bit work are evident in the comfortable feel in the mouth, and the overall lightness of the pipes contributes to a more enjoyable smoke.

Unpresuming as Matzhold himself is, his architectural training does shine in his work, with careful attention to line and form. His paneled pipes have crisp, straight lines that draw the finest from fine briar. And all the pipes being smooth—not rusticated or carved in any way—allows the virtue of the straight grain and sumptuous bird's-eyes to erupt from the humble briar block. It is the releasing of the pipe from the block of superb briar that consumes him as an artist. He may examine a block for many days before putting it away for several months, then coming back to it. Other times, he will come across a block that, as Matzhold puts it, "cries out" for a particular pipe to be carved from it. Matzhold calls these ruminations of design "the discussion between his ideas and the briar block."

Matzhold's workshop is small but well-equipped with the tools and the supplies necessary to carry out his business. Various portions of vulcanite for stem repairs (remember the Dunhills) are evident. Carnauba wax for polishing, numerous jars of stain and many briar blocks line the shelves. A lathe, belt sander and carving tools are near at hand. The workshop is attached to his home, surrounded by trees, and is an ideal location for the execution of his art. Inspiration for his work is all around, and being a dedicated family man, that very definitely includes his wife and children. Matzhold likes to work alone and has no assistants in his shop. His day typically starts out at a favorite café with a newspaper, then a walk back to the workshop, where, "if all goes right, one pipe in a long day!" But, Matzhold adds, "it does not always go right."

Above all, perhaps, is the fact that these are pipes that are meant to be smoked and enjoyed. It is how and why Matzhold first started to make pipes and continues to produce them, not only to satisfy the artistic, but to satisfy his desire for a great pipe and to share it with those who want the same. This is what provides him his greatest joy as it relates to his pipes. "When I see someone smoking a Matzhold pipe and they are smiling, this is when I am happiest!" *P&T*

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http://www.briarblues.com

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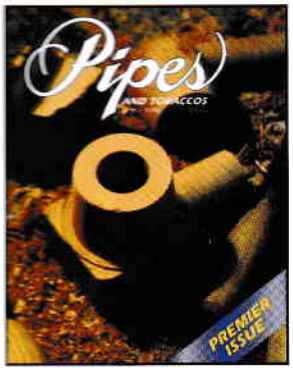
1999, Austria, A-8044 Graz,
Niederschöcklstrasse 84
Telephone: +43 3132 3676
http://www.matzhold-peter.at/index.html



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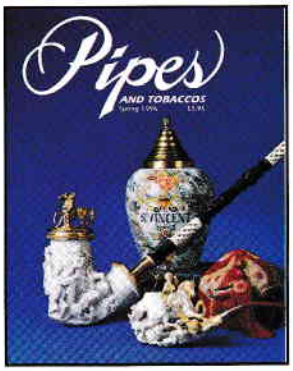

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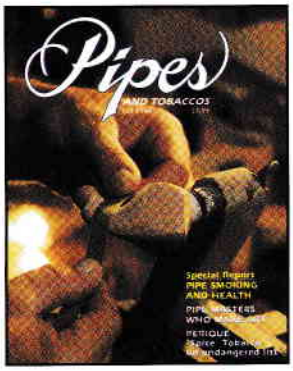

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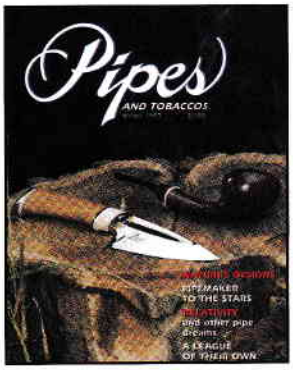

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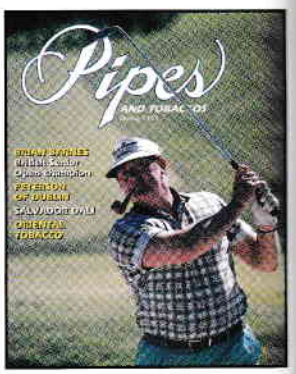

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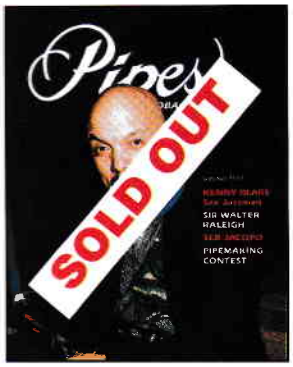

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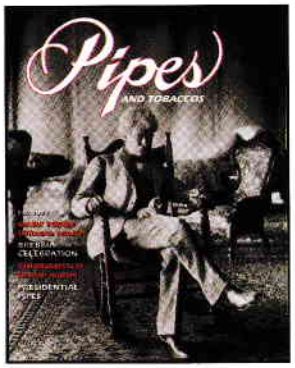

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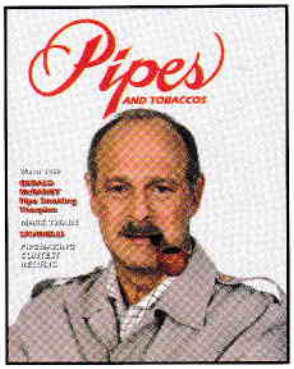

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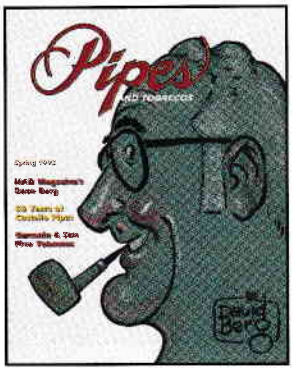

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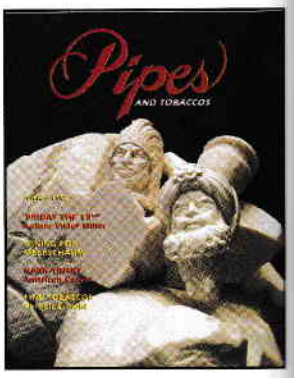

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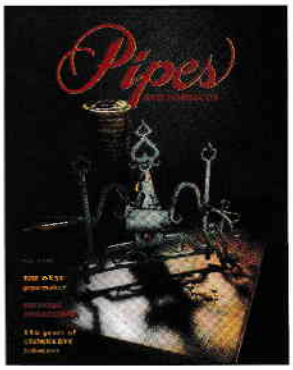

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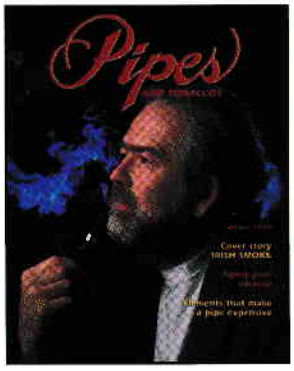

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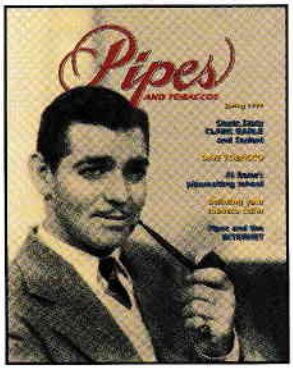

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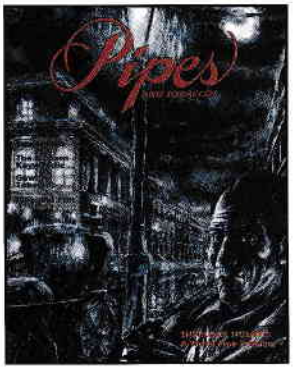

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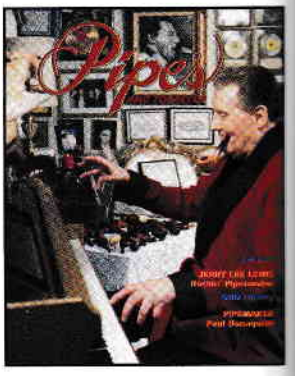

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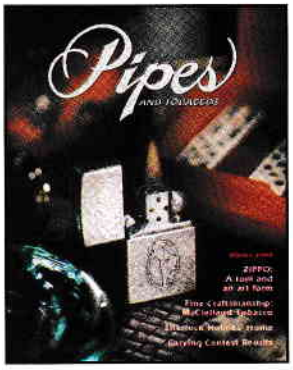

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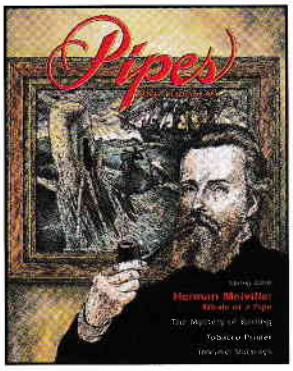

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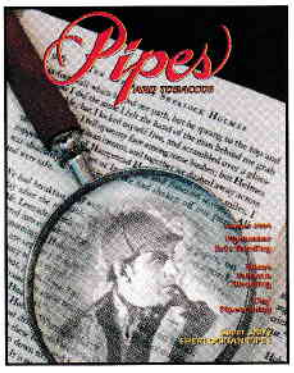

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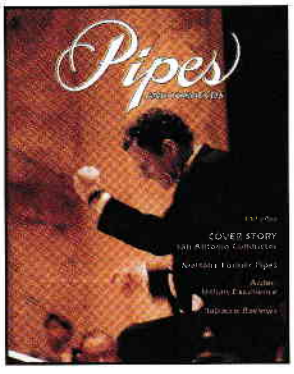

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TRIAL BY FIRE

by William Serad

I am eternally grateful to Bob Page, the noted raconteur, bon vivant, owner of the Classical Guitar Store and a moving force behind the Christopher Morley Pipe Club in Philadelphia, for introducing me to the exceptional line of products from McConnell. Somehow, after lo, these many years and Bob's recent suggestions, I finally took notice of them, and they certainly merit attention. I have it from multiple sources that, prior to becoming a German product, Rattray's marvelous line was produced by McConnell, and the familiar pop-top cans were McConnell efforts. One finds great variety and breadth in the line, particularly after the German and Danish additions, though I like the oldies best. And for the Perique lover, there are a number of fine prospects on the horizon. There is something here to please just about any palate, so read on.

Also, beginning with this issue, there will be at the end of the regular reviews some "Blends in Brief," with quick takes on new products entering the market in lines that have been previously reviewed. They will really be just two cents' worth of opinion, not that my opinions are necessarily worth even that.

Pilot Top Brand (exceptionally aromatic)

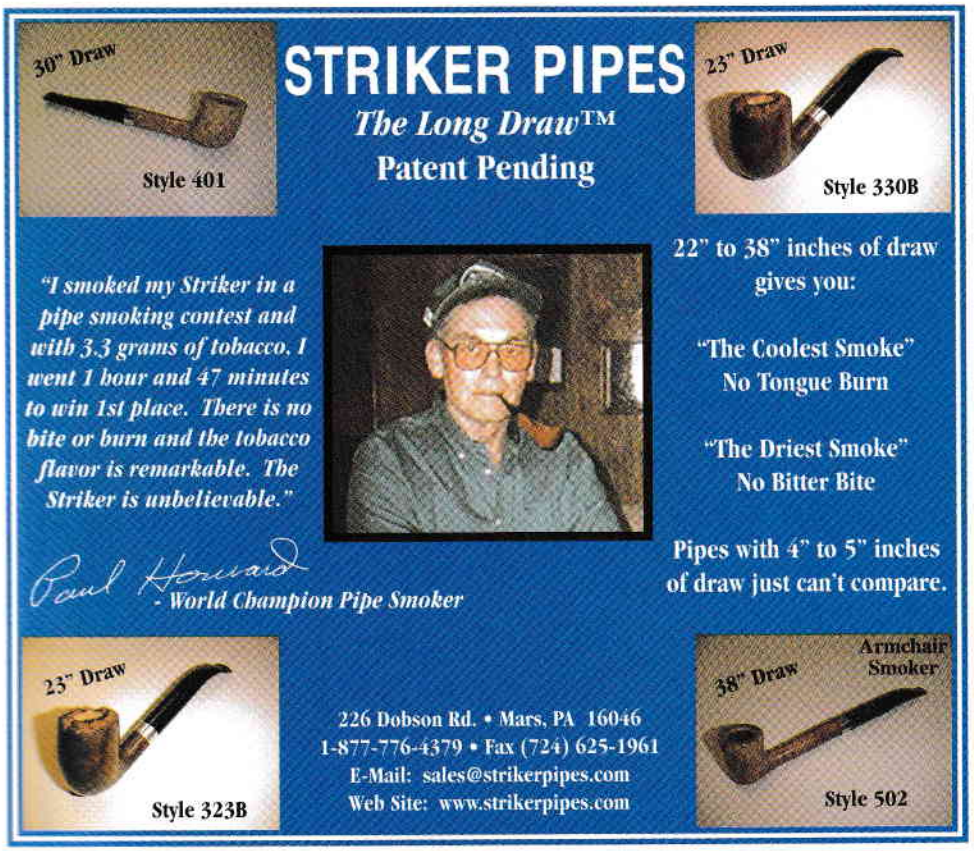
A roughly cut blend of large, pale brown and red tobacco pieces housed in a tin with a deranged-looking pilot on the label, this is very unusual. I don't think I can fully convey how different this is. It is flavored with clove and cinnamon and has a very distinctive and pronounced aroma in the cube-shaped tin, during the smoke and afterward, remaining in the pipe. While surprisingly cool, one might expect it to be sweeter given the initial impression and aroma, but it is not as genuinely sweet as it first seems. If you are a die-hard aromatic fan, this blend might appeal to you. But if you sit astride the border of aromatics and naturals—run away, fast.

Carolina Black (aromatic)

A fairly run-of-the-mill Danish Black Cavendish gold Virginia blend topped with spices and "aromas from the Pacific Islands," this has no characteristics that particularly delineate it from a great number of other Black Cavendish blends. The tobacco is of high quality and is short-cut, yet very broad. Though it is packed in a Mylar pouch (or something like it), it is still a bit dry, requiring some rehydration. It is not offensive, not hot, not compelling and certainly not addictive.

Carolina Gold (aromatic)

What is the strange compulsion blenders have with putting cherry flavoring on tobacco? This is a very fine blend, with big rough-cut broken flake or cubed ingredients. It is spicy in that Burley kind of way, yet light enough to go all day; it would be an excellent natural. But then there's that cherry urge at work, but in this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case it doesn't detract. I don't think it adds any benefit, either. This somewhat complex blend burns well and cleanly in any size bowl, but I think it would go best in larger ones. I would give this a try if you like good tobacco flavor yet lean toward aromatics, since neither the natural nor the aromatic fanciers would find it completely fulfilling.

Diamond Crown Kentucky Nougat (aromatic – brown tin)

All the Diamond Crown tobaccos have a lovely cubic tin worth saving after the tobacco in the sealed bag within is consumed. Diamond Crown Kentucky Nougat is an exceptional aromatic that doesn't quit as the puffing proceeds; this serves up Burley, Virginia and Cavendish with a vanilla nut topping. It is largely black to dark reddish brown and has some broken flake, too. Cool and, needless to say, very pleasantly fragrant, it has mild voices within each bowl that can be heard all the way down. There is a real blend under the toppings. This is very nice and very civilized.

Diamond Crown Optimum 100 (aromatic – blue tin)

This starts off with a rush of flavor and sweetness, but it fades quickly and becomes somewhat bland. I'm not sure whether this is the flavor steaming off too fast or sensory fatigue from the first rush, but it pretty well leaves as fast as Elvis after a performance. Consisting of mild Virginia and "African" (meaning what, I can't say) with sweet spice flavoring, this is a cool and high-quality blend. I just prefer the flavor to bear with me for the full immolation. It would be a grand blend if it could stay.

Diamond Crown Cherry Blossom (aromatic – burgundy tin)

An exceptional blend of Virginia, Burley and Black Cavendish in which the cherry flavoring may very well add something beneficial. If you like aromatics, pay attention. This blend is a very fine and balanced mixture that is flavorful, rich and cool. And it tastes like tobacco. It burns very well, but can be pushed to unpleasantness. The colors and cuts vary considerably, but they are predominantly brown and gold with some black, but featuring a significant and delicious sliced-plug component. It is cherry-flavored, after all, but that is not the dominant characteristic; the tobacco leaf is, so don't be put off.

Diamond Crown Black Honey (aromatic – green tin)

A very cool, high-quality and boring blend consisting of a medium Black Cavendish, Red Virginia and Maryland leaf with a honey topping. The blend is inoffensive, smells pleasant, and can best be described using that favorite elderly aunt epithet, "nice." It has no edges and no points of character, either. It is a gray amoeba with no differentiating attributes, the pinnacle of typicality, distinctive in no manner, and neither repels nor attracts. I am at a loss to describe the banality of its unexceptional, cool pleasantness and fragrance.

Glen Piper (aromatic)

One would say this is aromatic in the old English style, almost of the scented cut-plug variety. This is Virginia plug and Black Cavendish, about one-third and two-thirds respectively, of a short-cut and chunky style with a unique aromatic agent. It is not at all like the Diamond Crown series of German-style Cavendish, nor is it like the two Carolina Danish-style pouches. Thoroughly English, it is cool and the underlying leaf is typical of its sort. What is unusual is the aromatic agent, which is fresh, bright and winning. It is quite aromatic, but the blend ingredients would be favored by flake fanciers under a non-aromatic regime. The sweetness is not a gross addition, and is as one might expect for something restrained and British. This is very different and old-fashioned, and I like it. I cannot imagine it being an all-day, everyday thing, but as a refreshing change of pace, this fits the bill quite nicely. It burns well even in small pipes, leaving the walls clean and the palate stimulated. Delightful. ▶

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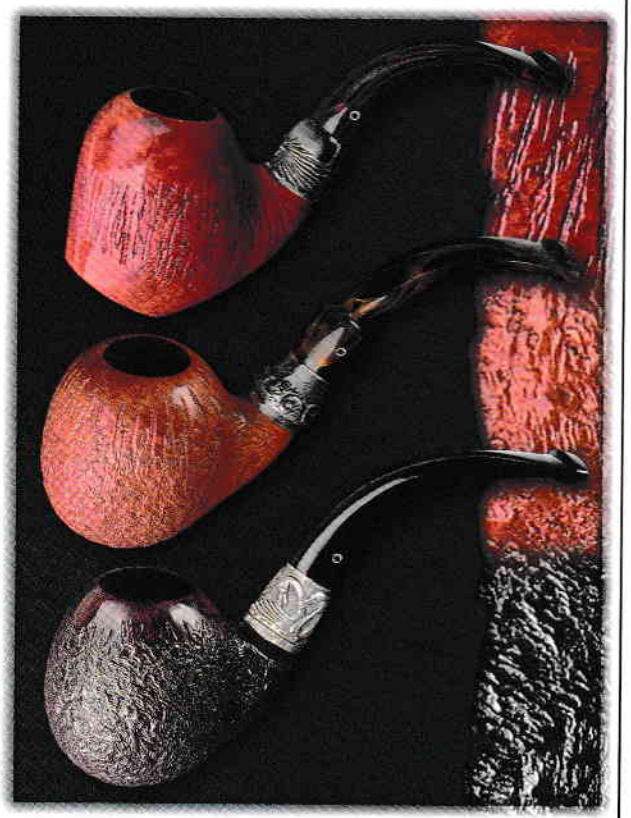

Black and Gold (aromatic)

This is not your drugstore's black-and-gold bulk bag. It is about as subtle an aromatic as one can imagine, consisting of Virginia rubbed out, Black Cavendish and Perique. Hardly flavored (if at all), it has a dark, mellow character. It is cool and aloof, with that wafting of Perique placing it firmly off the beaten path. This is definitely a blend for solitary contemplation, a "gone fishin'" sort, supportive of staring into space while having a slow, rhythmic puff. The ash is mottled gray, and the moment is quietly filled with an enjoyment detached from the cares of the world. Sigh.

Maduro

Here's a surprise. I expected some dark cigar-leaf blend, heavy and opulent. This is heat-pressed Virginia and Perique with a Navy rum top dressing. It is about as dark as you would expect, given the ingredients. Sweet though restrained, with the raisin influence of the Perique, I find this to be very tasty. Because it is not in the least strident, it might not entice those who like a big flavor, but to me it is engaging. The aroma is darkly sweet, too, with the rum being a definite enhancement, having been laid in with restraint and delicacy. Quite enjoyable any time, but especially so as an after-dinner diversion. Pale ash develops in any size bowl. Very fine.

Ripe Honeydew

Unlike most honeydews, such as that from Rattray or the dense and heavy one from the redoubtable Gallaher, this is concocted from flue-cured leaf with a touch of honey. It is the lightest honeydew I know and is a pleasant smoke. It has every right, between the honey and pale leaf, to burn like a wildfire, but it's actually quite cool. The ash is mottled from the added sweetener and the room aroma is light and inoffensive. This is a good choice if you are moving away from aromatics toward matured Virginia flakes.

Pure Perique (straight leaf)

Yes, friends, this is a tin of Perique. And it is not just any Perique, but exceedingly ripe, heady long-cut Perique. Long ribbon Perique is very difficult to work with, even for professional blenders, because of its weight and texture; and it is usually granulated, but this is the genuine item. Now you can try your hand at aftermarket re-blending or augmenting blends. You can even try the Crowley recipe: Perique soaked in rum (shudder). Throw some in your favorite matured Virginia flake, experiment, go wild. They also have Pure Latakia, which is Syrian, and Pure Havana, which, if real, is illegal. Regardless, this affords you the opportunity to customize some of your favorites. Go at it.

Special London Mature

Surely the finest cut Virginia I have ever seen, finer even than cigarette tobacco, this is pure dark-gold Virginia. It looks like tinned Barbie hair. It can only be described as nut-like, an

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Function: *proper noun*
Date commenced: 1980:
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overused term, which is absolutely accurate in this case. It is a great change of pace if you like Virginia flakes because it has the same natural Virginia sweetness, but is darker and burns more easily because of the cut. Perhaps it is an African Virginia or perhaps it is from extended aging in a state other than in a cake, but the flavor is exceptionally mellow and round and absolutely pure. It tastes good with a little of the Perique thrown in, but it is excellent alone, a tribute to the quality of both the leaf and the handling.

Rich Dark Virginia
Black and sweet, this betrays its golden roots. When I say sweet, I mean that in the natural Virginia sense and not in the sugar-infused Cavendish sense. It probably starts life as high-sugar bright leaf, or I might allow the notion that a bit of sweetening goes on, but it is fully stoved. So stoved, with those familiar pungent overtones, that the leaf is black and the first wraith-like smell that envelops you on popping the tin is the deep, deep stoving. The effect when smoking is that the sugars—natural or perhaps helping nature—are present in a caramelized form, almost like a note of molasses. It makes the tone dark and provides a significant middle and bottom to what might have been only Virginia highs. It is delicious and highly recommended. But don't try it in a funky old pipe or after a few bowls of Bargain Hunter's Choice.

Red Virginia
A wonderful broken-flake blend that must have been one of McConnell's earliest. This dates to a recipe from 1848, their year of founding, and it was good to keep it around. This is a beautiful chestnut color, made from Rocky Mount Carolina leaf and Virginia brights with a dash of Perique and a delightful (to you and those around you) delicate top dressing. It is cool and lightly sweet, agreeably fragrant, and highly recommended, even for those who habitually turn to straight Virginia flakes.

Oriental
A classic blend of Orientals and Virginia, I'm not sure whether this or the Scottish Blend is my favorite in the series. It is tilted very much toward the Orientals rather than the Virginia. Nutty and somewhat pungent, it is not particularly sweet, but the flavor is round and cultured and elegant. It does not develop down the bowl, but maintains a constancy and sureness that never flags. This is thoroughly wonderful and is highly recommended. This is not a Balkan in weight, so do not expect that level of flavor. Also, it comes quite moist in the tin, so you might want it to dry out a bit.

Scottish Cake
This is what the Danish are always trying to make when they say something is "Scottish." A very fine aged cake of dark red Virginia with a subtle amount of Perique is ready-rubbed for your delectation. Sweet, with stewed fruit overtones, it can get an edge if you puff too vigorously. Otherwise a fine example of its sort. Rather sweet when compared to the archetypal McClelland flake that flake fanciers frequently flock to, but really excellent. It is not as sweet as the typical Danish Scottish-type blend. Recommended.

Scottish Flake
Beautiful and classic dark red Virginia slices, which I might guess are sweetened a bit. A delightful smoke in any size pipe at any time, it can get hot because of the sugar content. But restrain yourself and enjoy this to the fullest, and appreciate the delicacy and subtle variations in flavor. The room aroma is inoffensive and should at least get a "well, maybe" from any PC types you may puff around.

Scottish
A magnificent and classic mixture of Virginia, Latakia, Turkish, Perique and Black Cavendish. The colors run the full gamut found in all the Realm Tobacciana. This comes rather moist (as does the Oriental),

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but benefits less from drying out a bit. The flavor is beyond rich but not over the top, and continuous throughout. I couldn't help huffing the tin before trying it—the smell is wonderful. Again, this does not have the sheer weight of a Balkan, but it is opulent rather than heavy. There are still thin high notes and the spectrum of flavor is encompassed. It burns cleanly, and I highly recommend it. Wonderful.

Blends in Brief

New from C.A.O., is Patriot Flake, an outstanding Virginia flake that deserves consideration. It is a moist and exceptionally pungent blend, cool and somewhere in the middle of the Virginia sweetness range. Recommended. And from G. L. Pease comes a wonderful new blend, Haddo's Delight, sure to please Perique addicts. It is a complex blend of many Virginias, long-cut Perique in generous quantity, giving it that darkly fruity character. Restrained amounts of Black Cavendish and air-cured leaf give it a sweet and nutty note, like a small Henri Winterman cigar. It goes through some secret process and has a top note about which you can have conjectural discourse. Highly recommended. ***P&T***

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Contact Samuel Learned Custom Pipes at 149 East Market Street, York, PA 17401. Phone: (717) 846-9290. Fax (717) 845-8700. See more of his pipes at the Samuel Learned Custom Pipes Web site, http://members.aol.com/SamTobias/index.html

Jet Lighters

I have a Vector lighter that I bought for lighting cigars. It is shaped like an antique blowtorch, and the flame is at a right angle to the body, which seems to me perfect for lighting pipes. It has a jet flame that is great for lighting tobacco at the bottom of a deep-bowled pipe, especially when the tobacco is somewhat damp and hard to keep lit. Is a lighter such as this recommended for pipes? I don't use it at the beginning of a bowl because I'm afraid of burning the rim, but after the tobacco burns down about halfway, it works great.

Phil Drummond
Lake View, Michigan

Those are great lighters—for cigars. But don't use them on your pipes. The flames on these lighters are much too hot. Matches or butane lighters with small flames are as hot as you want to get. With a jet lighter, it is not only the rims of your pipes that are at risk. Perhaps even more danger is involved in using them to light dottle at the bottom of the bowl. Because the last remnants of tobacco are often a bit damp from the condensation of smoking, it is harder to keep lit, and you are likely to become over-exuberant with the jet flame to keep it going. This is very bad for the bottom of the tobacco chamber, which takes a lot of abuse anyway. Start blasting away at that dottle, virtually drying it with a focused flame, and you risk burning out your pipe. It is rare for any pipe to burn out, but this is one of the best ways to achieve it.

Contest Winner News

I've enjoyed seeing the pipes created in response to the P&T *pipe carving contests, and I am looking forward to seeing the results of the current design competition. I especially enjoyed the first contest, which allowed more creativity than the last one that required only billiard shapes. The winning pipe in that contest, by Trever Talbert, was beautiful. Do you know if he has carved any more pipes since then?*

W.W. Ethan
Cloud Croft, New Mexico

Trever Talbert has become a full-time professional pipemaker, with more special orders and regular business than he can keep up with. He has become especially well-known for his sandblasting technique and his fantasy and holiday theme designs. He showed a few pipes at the recent Richmond pipe show. You may see photos of many of his pipes on his Web site, *www61.pair.com/talbert/index.html.*

Pipe by Trever Talbert

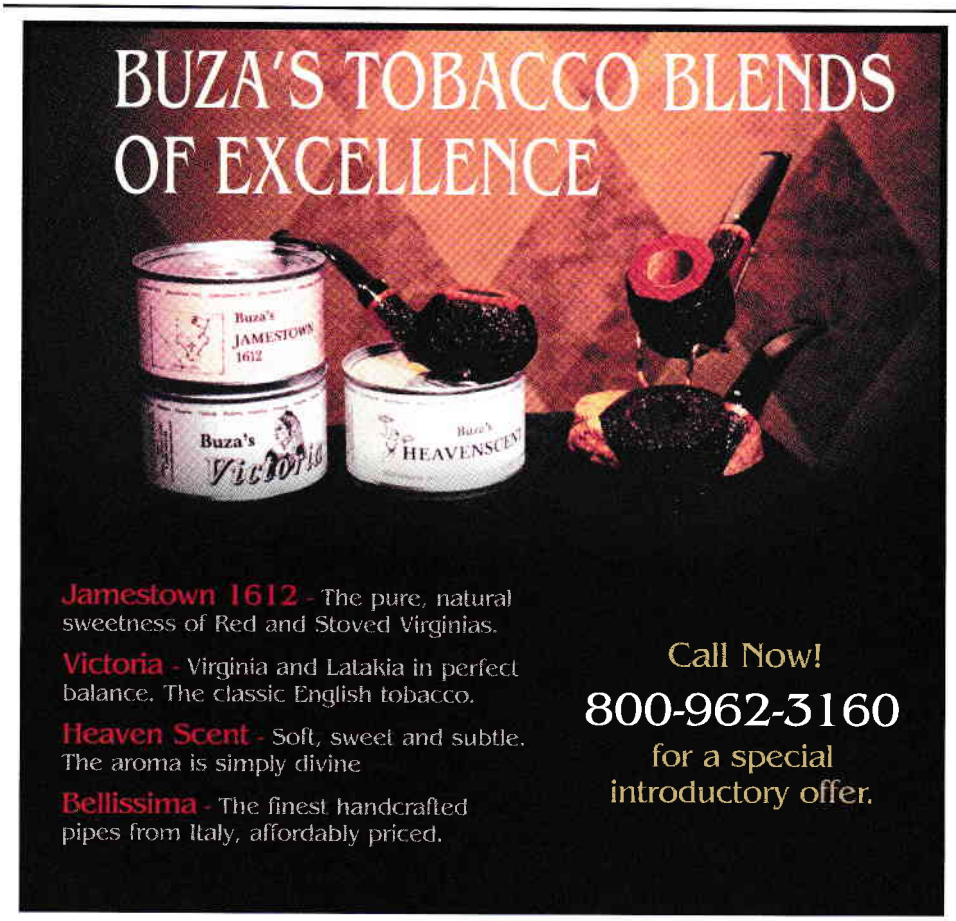
Pipe by Trever Talbert

Two Latakias

My local tobacconist tells me that the ingredient in my English tobaccos that my wife objects to is Latakia. A very strong aroma, but what great flavor! I understand that there used to be a different kind of Latakia that is no longer imported into the U.S. Would this Latakia have the same flavor, and would the aroma be less objectionable to non-smokers? And is it available, or is it indeed a thing of the past?

J. Grossman
Ontario, Canada

Latakia originates in Cyprus and Syria. It is an Oriental tobacco with small leaves, and it gets its pungent aroma from the way it is processed. When ripe, it is stalk-cut, sun-cured and then hung over open fires of green wood, which produce lots and lots of smoke and give the tobacco its spicy character. The old fable is that the fires were once fueled not by wood but by camel dung. If that was ever true, it certainly isn't any longer, though many of our wives might disagree, judging from the way they gasp and stagger around when we smoke it.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E. Free distribution outside the mail	-0-	-0-
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I certify that all information furnished on this form is true and complete.
Sue Burleson, Circulation Director

ASK CHUCK

We have become more accustomed to Cyprian Latakia, because in 1960, for reasons of conservation, the Syrian government banned the use of wood fires to process tobacco. Over the last year or so, however, Syrian Latakia has again become available. Cyprian Latakia is actually a bit more mellow than Syrian, though. Both are excellent if blended correctly, but neither is likely to be appreciated by nonsmokers. It is most likely that, if your wife dislikes the tobaccos you smoke containing Cyprian Latakia, she will be no more accepting of the blends now available with Syrian Latakia. Have you considered Virginia blends for smoking in the house?

Rehydrating Tobacco

I don't have a tobacco humidor for storing blends, so I buy tinned tobacco instead of bulk. But it still dries out after a while. I have bought those little moisturizing disks, but they don't keep the tobacco moist for very long, and I sometimes don't revisit a tobacco for weeks after I open it. Is there an easy way to rehydrate smaller amounts of tobacco?

Dryden L. Steether
San Diego, California

Those inexpensive clay humidifying disks that you see in tobacco shops work great, but you have to keep checking them, and it can take a few days to rehydrate a tin of tobacco. It works faster if you put the tobacco in an airtight jar with the disks (the tins themselves, once opened, are not airtight). If you are rehydrating a small amount of tobacco for immediate smoking, you can just spritz some distilled water on it. Tobacco absorbs moisture very quickly. Be careful not to put too much on. You probably want to avoid putting water directly on tobacco for storage because you risk mold.

A very quick fix is one that I first saw in an old copy of *Pipe Lovers* magazine, which was published in the late 1940s and early 1950s. Fill your pipe with the dry tobacco, put your mouth over the top of the bowl and softly blow through the tobacco and the pipe for a few seconds. The moisture from your breath will rehydrate that bowl of tobacco for smoking.

While water is the main ingredient that disappears from tobacco when it dries out, some oils and flavor agents also evaporate, so for the best possible flavor from your tobacco, try not to let it dry out in the first place.

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Don Carlos Symphony

With a gold-colored band and a gold clef note on the stem, the Symphony is a distinctive handmade calabash with Cumberland stem from the Don Carlos pipe company. Available at fine tobacco shops everywhere. For additional information, contact James B. Russell, 25 Parkway, Upper Saddle River, NJ 07458, telephone 201.934.7177 or visit the Web site at *www.jamesbrussell.com*.

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Available in a huge variety of woods, stains and sizes, KB Pipes cabinets are solidly constructed and designed to last for generations. Interior lighting, glass doors and tobacco shelves are available for all designs. Each piece is custom-made and comes with a brass plaque with your name engraved on it. For a price sheet, specifications or additional information, contact KB Pipes, 29161 Murre Lane, Laguna Niguel, CA 92677-1303; telephone 949.831.2627; or e-mail *keeneb@primenet.com*.

Striker

A system pipe with a convoluted airway that provides 22 to 38 inches of draw before the smoke reaches the mouthpiece, providing a cooler, drier quality to the smoke. Available in several styles, including this short version in which the system tubing itself makes up the shank of the pipe. For additional information, telephone Striker at 877.776.4379, or e-mail *sales@strikerpipes.com*.

Sherlock Holmes Tobacco Jar

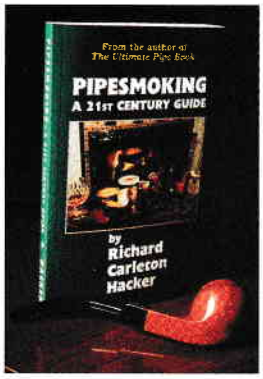
This white ceramic jar holds approximately 1 pound of your favorite smoking mixture.

Trimmed in gold glaze, each piece is individually numbered (up to 2,000 jars). The bust of the world's most famous pipe-smoking detective sits atop the jar. Proceeds fund the nonprofit organization, Pipe Able, pipe-smoking men with disabilities. Available at fine tobacconists. For additional information, contact Pipe Able, 1359 Keoncrest Ave., San Jose, CA 95110; telephone 408.453.0606; e-mail *chuck@pipeable.org*; or visit *www.pipeable.org*.

G.L. Pease Tobaccos

From G.L. Pease Tobaccos come two new blends. Raven's Wing is a full Latakia mixture with Orientals and Red, Orange and Bright Virginias. Haddo's Delight is a stout blend of Virginia tobaccos with Perique, unflavored Black Cavendish and a bit of air-cured leaf. Available at tobacco shops everywhere. For additional information, contact G.L. Pease, *glp@glpease.com*; or visit *www.glpease.com*.

Pipesmoking: A 21st Century Guide



From the pen of Richard Carlton Hacker, this 165-page softcover book includes sections on pipemaking, pipe buying, tobacco selection, pipe smoking and assessments of more than 100 commercially available tobacco blends. Available at fine tobacco shops and priced at $17.95. For additional information, contact Richard Carlton Hacker, P.O. Box 634, Beverly Hills, CA 90213; or telephone 818.783.2477.

Radice Twin Bore

The idea was first generated more than 30 years ago in response to pipe smokers who complained of the dreaded tongue bite. Traditional twin-bore mouthpieces offered relief in this area, but were extremely difficult to clean because each of the twin bores were situated at a 45-degree angle from the end of the lip, making it almost impossible to run a pipe cleaner through either of the channels. So Radice designed a mouthpiece in which the twin-bore channels run parallel to each other from the end of the lip and connect mid-way down the mouthpiece. In this way the pipe smoker can clean his pipe as easily as a standard pipe, and he derives the benefits of a twin bore:

- It helps to eliminate tongue bite
- It allows the smoker to puff more easily
- It makes allowance for uneven packing of the pipe
- The result is a more pleasant smoking experience

Available at tobacco shops everywhere. For additional information, contact R.D. Field at 866.RDFIELD; fax 215.508.5965; e-mail *david@rdfield.com*; or visit *www.rdfield.com*.

L'Anatra Pipes

Made in Pessaro, Italy, by Massimo Palazzi and Andrea Pascucci, L'Anatra pipes all carry the unique logo of a solid silver goose head emerging from the stem of the pipes. Available in either a rusticated finish or a smooth finish, with a grading system of one, two or three goose eggs stamped on the shank. Available at fine tobacco shops and distributed by Cristom Import & Export. For the name of a shop near you, contact Cristom at 813.269.0921.

Tinsky Christmas Pipe for 2000

Pipemaker Mark Tinsky produces a new Christmas pipe each year, eagerly anticipated by collectors. This year's pipe is a bent bulldog with an American flair. For additional information, contact Mark Tinsky, American Smoking Pipe Company, HC 88, Box 223, Pocono Lake, PA 18347; e-mail *mt@epix.net*; or visit *www.AmSmoke.com*.

Samuel Gawith Tobacco Cards

The Sheffield Exchange has brought back the flavor of the early 20th century by reproducing these nostalgic tobacco cards, which the Samuel Gawith tobacco company used to include with its tobaccos. The small photo cards of scenic views found around the famous Lakeland District of Cumbria, England, have not been seen for 70 years. A single original set of 25 cards was discovered at the Gawith factory, and it is these cards that have been duplicated. Seven different tinned blends are available from Samuel Gawith, and starting this fall, each tin will have one random tobacco card inside. Five of the cards have a smaller print run than the others and will be more difficult to acquire. For additional information, see your local tobacconist; or call Sheffield Exchange at 804.746.7900; or visit *www.sheffieldexchange.com*.

The After Hours Pipe Club
Meetings are the first Monday of every month from 6 to 8 p.m. at the Vintage restaurant in the Gage shopping center. If you need more information, call the fine staff at Churchill's, 785.273.0102; e-mail *afterhourspc@hotmail.com*; or visit *www.homestead.com/afterhourspc.*

Arrowhead Pipe Club
This club sponsors such events as the Michigan Regional Pipe Smoking Contest in Durand, Michigan. For further information, contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw Street, Flint, MI 48502.

Atlanta Pipe Club
The Atlanta Pipe Club meets at 7 p.m. on the second Tuesday of each month at Royal Cigar Company, 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and La-Vista Rd. Call Joyce White at 404.329.0088 for additional information or directions.

The Briar-Root Brotherhood of Ontario
Meetings are held on the first Thursday of every month at The Dickens Pub, Elizabeth Street, Burlington, Ontario. For more information, contact Andrew Hicks at 905.333.4647 or e-mail *Dalgarnoj@home.com.*

Briar Squires Pipe Club
Formed in 1979, the club meets at 7:30 p.m. on the first Monday of each month at different locations in the Jacksonville, Florida, area. Annual pipe-smoking contests are held on the Sunday closest to Saint Patrick's Day. For further information, contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32226, or Cy Jones at 904.739.8190.

Broad River Smoker's Conclave
The Broad River Smoker's Conclave meets on the second Thursday of each month. Meetings are held at Tobacco Road Smoke Shop in historic downtown Shelby, North Carolina. For information, contact Chris Tallent at 704.487.7868; e-mail *brsc@wncnet.com*; or see the club's Web site at *www.wncnet.com/smokeit.*

Capital Area Pipe Smokers (CAPS)
Based in Fairfax, Virginia, this is a long-established club with a solid membership of approximately 40 dedicated pipe smokers. The club hosts field trips to tobacco-related sites and frequently hosts guest speakers at its meetings. For meeting times and other information, contact David Silver at 888.834.7140.

Central Florida Pipe Club
The Central Florida Pipe Club meets on the last Thursday of each month at The Tobacco Merchant in the Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. For more information, contact Don Hockman Jr. at 407.647.3200 or e-mail *donhockmanjr@prodigy.net.*

Central Oklahoma Pipe Enthusiasts (COPE)
COPE meets on the second Thursday of each month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Times may change. For further information, contact COPE, P.O. Box 7034, Moore, OK 73153; or e-mail *orlandopipe@yahoo.com.*

Chesapeake Pipe Club
Informal meetings the second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road (next to Home Depot in the Perring Plaza), Towson, MD 21234. For further information, call Bill Maitz, 410.825.8940.

Chicago Pipe Collectors Club International Pipe and Cigar Show
April 28 and 29, 2001, with activities for early arrivals beginning on the 27th. Available activities include a cigar dinner, a silent auction, pre-show trading and a variety of guest speakers. The show will change hotels for 2001, and be held at the Indian Lakes Resort, 250 W. Shick Road, Bloomingdale, IL, which is closer to O'Hare Airport than previous shows. Reservations may be obtained by calling the resort at 630.529.0200 (mention the show for a special rate). For additional information, contact Mike Reschke at 630.889.0453 or e-mail *mwreschke@ttinational.net*; or Frank Burla at 630.271.1317 or e-mail *FPBurla@aol.com.*

Christopher Morley Pipe Club of Philadelphia
The Christopher Morley Club meets the third Wednesday of every month at Chris' Jazz Cafe, 1421 Sansom Street, Philadelphia, Pennsylvania, at 7 p.m. For further information, call Bob Page at 215.567.2972.

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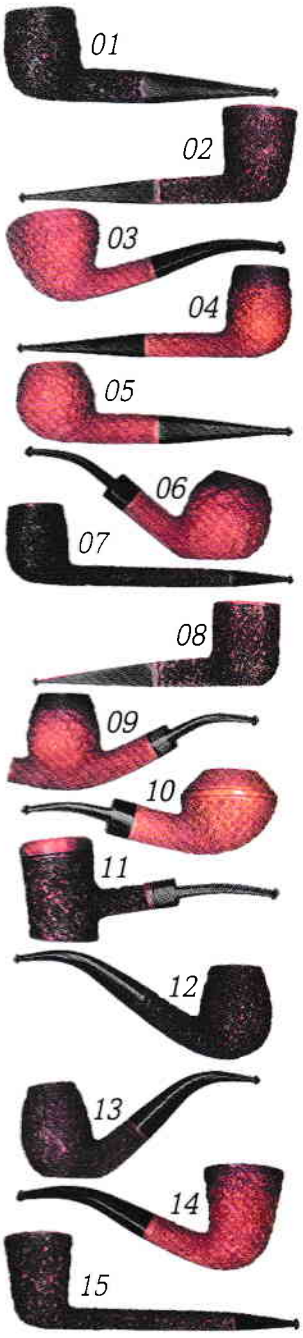

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Circulo de la Pipa Mexico D.F.
This Mexico City pipe smokers' club meets on the first Friday of each month at 7:30 p.m. in the Shelty Bar, Nikko Hotel in Av Campos Eliseos 24, Col. Polanco. For additional information, contact Gustavo Chavezcamacho at *mailto:pipaclubdf@listbot.com*, or visit the club Web site at *http://circulodelapipa.homestead.com/Bienvenida.html*.

Confrere of Indiana Briar Friars
For specific information on meeting times and places, contact Stephen Williams at 765.282.0229.

Dallas/Fort Worth Pipe Smokers Club
This club meets at 7:30 p.m. on the third Wednesday of every month at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price, *epr065@airmail.net*.

Fresno Pipe Club
The Fresno Pipe Club meets on the third Sunday of each month at 6 p.m. at Hardwick's Briar Shoppe, Fresno, California. For more information, contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; telephone 209.228.1389; or e-mail *dpitts@gte.net*.

Gateway Area Pipe Show and Swap
Feb. 3, 2001, from 9 a.m. to 5 p.m. at the Hilton St. Louis Airport Hotel, 10330 Natural Bridge Road, St. Louis, MO 63134, telephone 314.426.5500 or 800.345.5500. For additional information contact Bob Callaway, 220 Pralle Ln., St. Charles, MO 63303; telephone 636.946.8555.

Goodfellows Pipe Club
If you live in Hawaii, or are just vacationing there, Goodfellows Pipe Club invites you to attend its meetings, held the second Thursday of each month from 6 to 9 p.m. at the Cigar Emporium, Pearl Kai Shopping Center, 98-199 Kamehameha Highway, Suite A-9, Aiea, HI 96701. For further information, contact Dale James Neff at 808.484.5757, or fax 808.484 .5755.

Hudson Valley (N.Y.) Pipe Club
Formed in 1997, the Hudson Valley Pipe Club meets the second Wednesday of every month at 6 p.m. Because the meetings take place at a number of different restaurants in the mid-Hudson Valley, contact one of the following people for location and further information: Al DiFalco, 914.756.2574; Rob Denholtz, 914.462.0751 or *den@ulster.net*; Steve Abrams, 914.679.8430 or *snabra@aol.com*.

Memphis Area Pipe Smokers (MAPS)
Meetings are held on the third Tuesday of every month at 7 p.m. at Bravo Ristorante (in the basement of the Adam's Mark Hotel at Poplar and I-240. For additional information, call or e-mail Tom, 901.678.6824, *info@pipeclub.org* or visit the club's Web page at *www.pipeclub.org*.

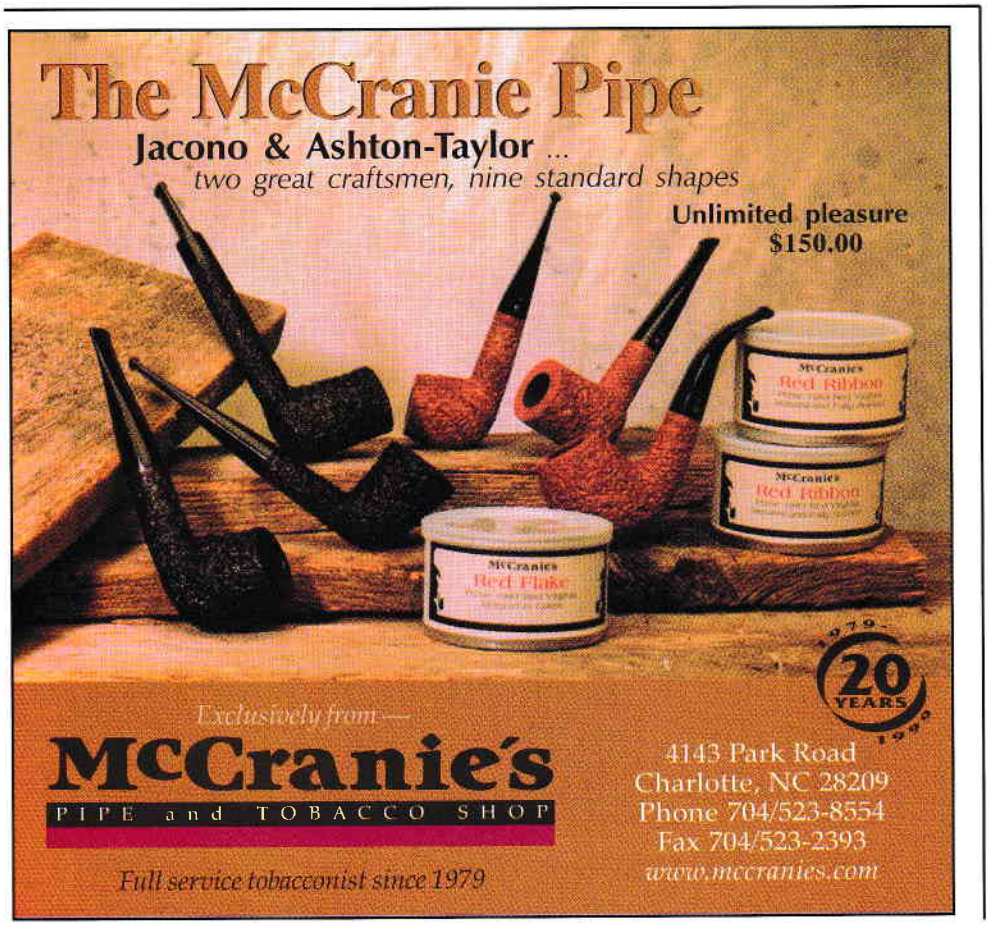
Milwaukee Area Pipe Society
The Milwaukee Area Pipe Society meets at 7 p.m. on the third Thursday of each month at Jack's Tobacco and M.C.S., 13640-A W. Capitol Drive, Brookfield, Wisconsin. For information, contact Joe Harb at Jack's, 262.783.7473, or visit their Web site at *www.execpc.com/~perique*.

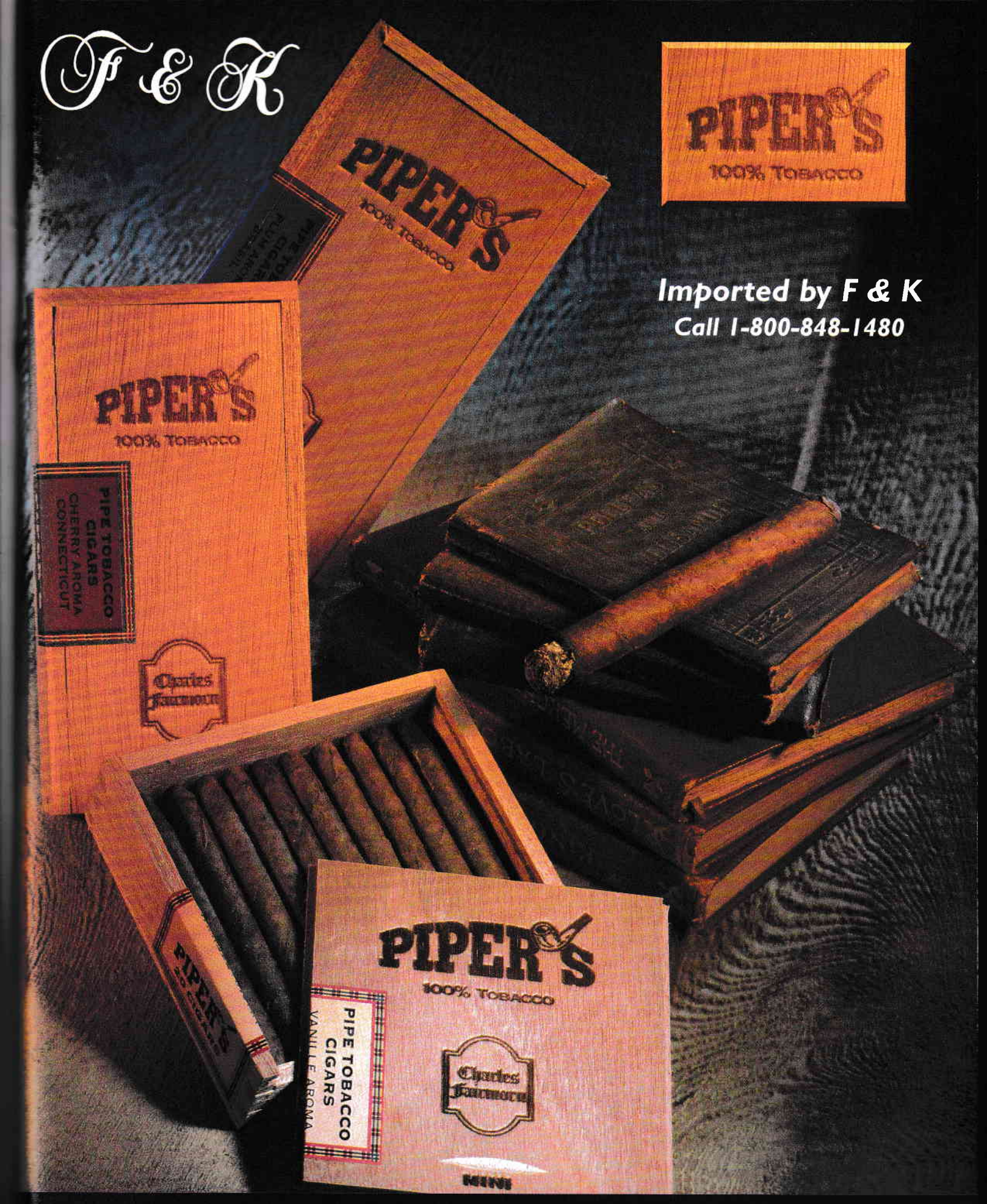
Mt. Town Society of Kapnismologists
Meetings are held the first and third Thursday of each month at 7 p.m. at the Smokers Club, 100 S. Mission Street, Mt. Pleasant, Michigan 48858. For additional information, contact Kat Gartner at 517.775.8536, or e-mail *gart@sensible-net*.

Murfreesboro Pipe and Tobacco Club
Meetings are held the second Monday of each month in the banquet room at Puffing Billy's Restaurant on Broad Street in Murfreesboro, Tennessee, starting at 6:30 p.m. and lasting 90 minutes to two hours. Bring your pipes, your favorite blends, and enjoy good fellowship, a great meal, and a fine smoke during the meeting.

New York Pipe Show
The New York Pipe Club will present its International Pipe Swap on Saturday, March 10, 2001, at the Ramada Hotel, Newark International Airport, telephone 800.223.8285 or 973.824.4000. Mention the pipe show for a room discount when you make reservations. For additional information, contact Richard Esserman, 238 Aycrigg Avenue, Unit D, Passaic, NJ 07055; telephone 212.455.9869.

North American Society of Pipe Collectors
With more than 700 members worldwide, NASPC will be hosting its 2001 pipe show





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from 9 a.m. to 6 p.m. on Saturday, Aug. 25, 2001, at Holiday Inn on the Lane, 328 West Lane Avenue, Columbus, OH 43201, telephone 614.294.4848. For more information, contact Bill Unger at P.O. Box 9642, Columbus, OH 43209-9642; phone 614.252.2904; or visit the club's Web site at *www.naspc.org*. And don't forget to join the NASPC. Only $12 per year, and you receive a subscription to one of the largest, most informative pipe newsletters available.

North Oakland Tobacco and Pipe Club
The North Oakland Tobacco and Pipe Club (NOT PC) is a Detroit club that meets at 7 p.m. on the second Wednesday of each month in the upstairs lounge of The Berkley Front, 3087 W. 12 Mile, between Coolidge and Greenfield in downtown Berkley. For further information, contact Terry McGinty at 248.471.0195 or Michael Lindner at 248.844.8209 or at *sasieni@pobox.com*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. For more information, contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487, call 870.856.4100 or 870.856.4433, e-mail *dalexander@arkansastobaccoplus.com* or visit *www.arkansastobaccoplus.com*.

Raleigh Pipe Show
The Triangle Area Pipe Smokers of Raleigh, North Carolina (TAPS) will be hosting the Raleigh Pipe Show on Saturday, March 24, 2001, from 9:30 a.m. to 4 p.m. at the Marriot Hotel, Crabtree Valley, in Raleigh. Call the hotel at 919.781.7000 for reservations, and mention the show for a $69 room rate. For additional information and to reserve tables, contact Jim Swindell, 919.380.0780.

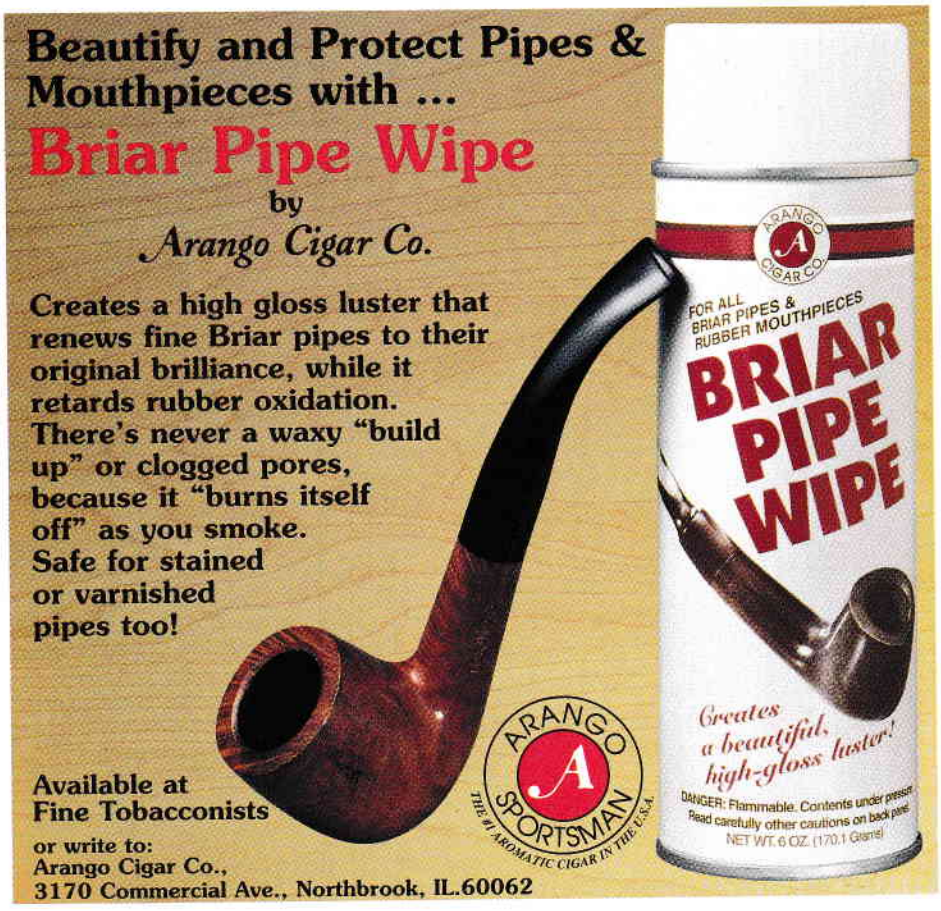
Sacramento Pipe Collector's Assembly (SPCA)
Meets monthly, usually on the third Thursday at 6 p.m. Informal meetings take place in downtown Sacramento, 1325 O Street #1, California. For more information and to confirm meeting times, contact Gary Malmberg, 916.442.6027 or 916.929.8965.

St. Louis Pipe Club
Meetings are on the second Saturday of each month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri; and the fourth Saturday of each month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. For further information on the club or on the Gateway Area Pipe Show held each February, contact Jay Milton at 618.288.2090, or Bob Calloway at 636.946.8555.

Sherlock Holmes Pipe Club
Meets the second Wednesday of every month at the Holiday Inn, Mansfield, Massachusetts. For further information, contact Steve Smith, *fourdots@ma.ultranet.com*, or Don Powers at 781.449.0380.

South Florida Briar Brotherhood
The South Florida Briar Brotherhood meets the third Thursday of each month at the London Pub Too in Margate, Florida. The club sponsors an annual 60-table pipe show, The Southern Pipe Expo. The next show is Jan. 6, 2001. For more information on the club or show, contact Grant Porter 954.741.8595 or see the club's Web site at *www.se.mediaone.net/~pipesman*.

South Jersey Pipe and Cigar Club
Meetings are scheduled for the second Wednesday of each month at 7 p.m. at Your Cigar Box, 703 Tilton Road, Northfield, NJ 08225. For additional information, call 609.645.3345.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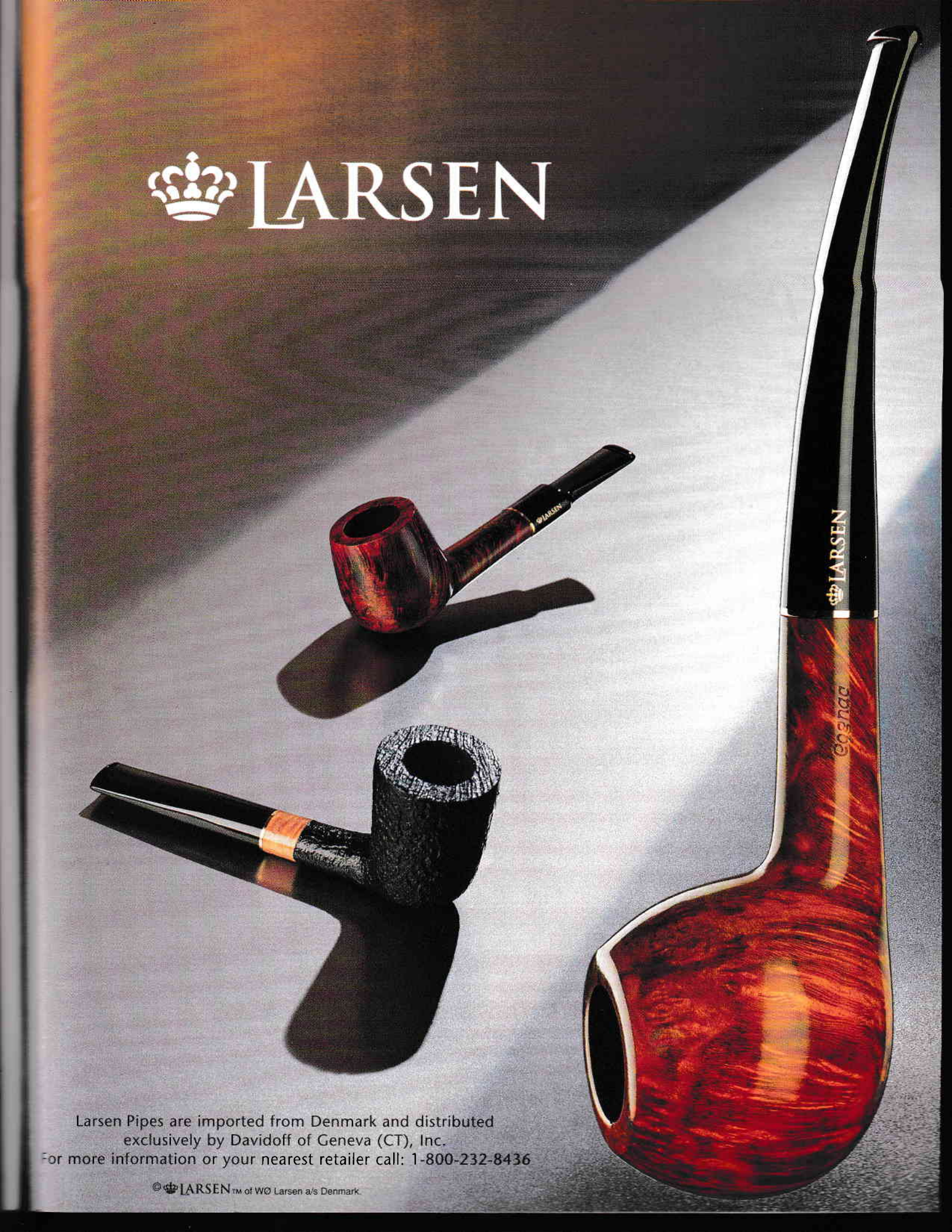
Toronto Pipe Club
Meetings are held on the second Saturday of each month from 2 p.m. until it is decided to leave, usually 4 or 5 p.m. Contact Ian Belton for the location and any other details at 905.857.6108, fax 905.857.8863, or *ibelton@inforamp.net*.

Tucson, Arizona Pipe Show
The Old Pueblo Pipe Club of Tucson, Arizona, will hold its first pipe show from 9 a.m. to 5 p.m. on Saturday, June 23, 2001, at the Best Western Inn, Tucson Catalina Foothills, 6201 N. Oracle Road, Tucson, Arizona 85704. Call the hotel for reservations at 888.788.2766. For further information, contact Jack Tompkins 520.459.4317, *tompkins@primenet.com*, or check the club Web page at *shadow.zedcor.com/bigjack/Pipes/OPPC*.

Waco Pipe Club
This club meets on the last Tuesday of each month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. Uninversity Parks Drive in Waco, Texas. For additional information, contact Steve Fallon at 254.754.3258.



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